

# AVP Manual

**Resources for AVP Facilitators**  
**with exercises suitable for all levels of workshops**



## Introduction to this manual

The AVP Britain Operations Committee decided to look at our two manuals with a view to revising and combining them. Based on the experience of a large number of prison and community workshops in which there were often a significant number of participants with poor literacy skills, we realised that many of the exercises in the two manuals, especially Level 2, were too complex and so verbose, or outdated, that we hardly ever use them. These have been left out of this collection. At the same time, we also lacked material on topics which were crucial to some participants, such as Relationships, or Enemies, or Revenge, or Addiction, for instance.

So this collection is not a wholesale revision of all exercises, but a simplification of some, and the addition of several new exercises from various sources. We have incorporated exercises from the AVP Youth Manual, partially rewritten for a UK audience, and from "Playing With Fire" (Fine and Macbeth), and the Sydney Advanced Manual. We have also taken the opportunity to 'translate' some of the text and scenarios from the original manuals to make them more relevant to UK participants. We hope this new collection will fill in some gaps, and be useful to many facilitators. We recognise that putting all the material into one volume might make it rather intimidating, but we feel this is more than offset by the convenience of having all the material to hand.

The exercises are arranged in alphabetical order, as this will make it easier to revise, as new items are added. We invite facilitators to contribute new ideas of their own. Also rather than list them as Level 1 or Level 2, we have put them into three categories, which you will see below. All three categories are in one sequence.

"A" = short and less demanding exercises

"B" = suitable for level 1 workshops

"C" = suitable for Level 2 workshops

Many exercises can be used in more than one level; only a few fit into a single category. But you will find a large number suitable for category "A".

The exercises are also arranged according to which of the **Building Blocks** (listed below) they refer to, in order to help you to make up an agenda, and ensure you have covered all the ground in your workshop. There is one extra block – "Values and goals", which you may wish to consider for the final session in a workshop.

1. Affirmation
2. Community building and cooperation
3. Communication skills
4. listening
5. Building trust
6. Conflict resolution
7. Problem solving
8. Values and goals

Hopefully this manual will be the start of a continual expansion. There are several contributors to this collection so far. Although this manual is published by the AVP Operations Committee on behalf of the AVP Trustees, most of the work was carried out by John Ling. We are also very grateful for the work of Joan Neary and Stephen Quashie and others in reviewing this manual and suggesting valuable improvements.

Thank you

John Ling, Martin Mansell, Barbara Jean Borthwick and Alan Saleh

October 2016

### Version 1.2

Version 1.1 of this manual was put out for consultation in November 2016 and as a result of suggestions made in response to this, some revisions have been made and a few new exercises added. It is intended that this version 1.2 published in May 2017 will remain until reviewed in October 2018.

If you have already written new exercises, or wish to comment on this collection, we would be grateful if you could forward the information to the Operations Committee ([opcomm@avpbritain.org.uk](mailto:opcomm@avpbritain.org.uk)), so that we can consider including them in the next revision.

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Affirmation pictures	A, B	Match up	B
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Find someone who	A, B	Who, me?	A, B

## 2 Community building and cooperation

Acknowledgment	A, B, C	In common	A, B, C
Affirmation pictures	A, B	Grandma's keys	A, B
Broken squares	A, B, C	Lots of listening	A, B
Concentric circles	A, B	Machines	A, B
Consensus triangles	A, B, C	Match up	B
Cooperative drawing	A, B	Outsiders	A, B
Cooperative construction	A, B	Paper tiger	B, C
Cooperative drawing	A, B	Power 1,2,3,4	B, C
Crossover	A, B	Power game	B, C
Cross the river	A, B	Self-esteem	B, C
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Find someone who...	A, B		

## 3 Communication skills

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Find someone who...	A, B	Power game	B, C

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Choices for advanced	C	Cooperative construction	A, B
Consensus handout	B, C	Power 1,2,3,4	B, C
Consensus you have to have a heart	B, C	Role play	A, B, C
Quick decisions	A, B		

## EXERCISES FOR TOPICS IN A LEVEL 2 WORKSHOP

TOPIC	SUGGESTED EXERCISES	
<b>For Any Focus Topic</b>	Concentric Circles, Consensus Exercises, Crossover, Facts/Feelings Person,	Fishbowl, Getting in Touch, Values Clarification
<b>Anger</b>	Buttons, Dealing with Put-Downs, Escalator, Anger Exploring Roots of, I Messages,	In Their Shoes Injunctions of Childhood, Processing Anger, Sculpting
<b>Power</b>	Assertiveness, Carefronting, Dots, Injunctions of Childhood,	Let's Go Swimming, Personal Space, Power Grab, Sculpting,
<b>Forgiveness</b>	Dealing with Put Downs, Forgiveness, From Another Point of View,	Guided Reflection on Forgiveness, In Their Shoes, Injunctions of Childhood, Magic Carpet
<b>Fear</b>	Concentric Circles, Escalator Variation—Fear,	Getting in Touch, Personal Space
<b>Communication</b>	Acknowledgment Process, All Aboard, Assertiveness, Buttons, Carefronting, Claremont Dialogue, Dots, Escalator, Four Part Listening, From Another Point of View,	Goal-wish Problem Solving, I Messages, In His Shoes, Inclusion, Injunctions of Childhood, Let's Go Swimming, Listening, I Statement Combination, Perceptions Based on Partial Knowledge, Personal Space,
<b>Relationships</b>	Acknowledgment, Active Listening, Assertiveness, Buttons, Carefronting, Dealing with Put-Downs, Dots, Facts / Feelings Person, From Another Point of View, Goal-Wish Problem Solving,	I Messages, In His Shoes, Injunctions of Childhood, Masks, Perceptions Based on Partial Knowledge, Personal Space, Power Grab, Sculpting
<b>Stereotyping</b>	Dots, From Another Point of View, Getting in Touch, In Their Shoes, Let's Go Swimming,	Masks, Perceptions Based on Partial Knowledge, Power Grab, Projection, Sculpting
<b>Transforming Power</b>	Assertiveness, Carefronting, Dots, Goal-Wish Problem Solving,	Grief Exercise, I Messages, Personal Space, Power Grab, TP Quartets

<b>Resolving Conflicts</b>	Listening, Assertiveness, Buttons, Carefronting, Dots, Escalator, Goal-Wish Problem Solving,	Grief, I Messages, In Their Shoes, Let's Go Swimming, Masks, Personal Space, Sculpting
<b>Empathy</b>	Anatomy of an Apology, Empathy,	From Another Point of View, In Their Shoes
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<b>Self-esteem</b>	Acknowledgment Process, Assertiveness, Carefronting, Dealing with Put Downs, Dots, Goal-Wish Problem Solving, Grief,	Guided Meditation, I Messages, Injunctions of Childhood, Magic Carpet, Perceptions Based on Partial Knowledge, Personal Space, Forgiveness

# ACKNOWLEDGMENT

**Source** AVP Level 2 Manual

**Level** A, B, C

**Purpose** To improve self-esteem and build community.

**Time** 20 minutes

**Materials** None

**Procedure** Opening talk – at the heart of many conflicts is low self-esteem by one or both parties. (Make sure all members of the group understand what is meant by self-esteem) We all need “positive strokes” from time to time. But it is often the little things we do that go unacknowledged.

1. In pairs talk to each other about something you wish you could be acknowledged for, either now or in the past. Think also of the person you wish to be acknowledged by.
2. The partner listens and reflects back to the speaker what they have just heard. The speaker may wish to adjust this so that it sounds about right.
3. Now change roles. The listener now becomes the speaker.
4. When everyone is ready, take it in turns to address the whole group. Each person will say to the group what it is they wish to be acknowledged for and their partner will adopt the role of the person doing the acknowledging (e.g. Dad or boss). It works best if the speaker says this in the first person (i.e. “I” instead of “he” or “she”)

## Processing

- What effect does a person’s self-esteem have upon their ability to resolve conflicts?
- If appropriate, which parts of the TP guide are relevant to this exercise?

# ADDICTION

<b>Source</b>	AVP Youth Manual
<b>Level</b>	A, B, C
<b>Purpose</b>	To recognize the process and path that addiction follows; to explore ways we can take control of our lives, whether dealing with our own addictions or those of others
<b>Time</b>	30 - 40 minutes
<b>Materials</b>	Flip-chart paper and markers enough for 4 or 5 groups; 2 pieces of flip-chart as follows:

ADDICTION Causes	ADDICTION Imagined Benefits Positive      Negative
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## Procedure

1. Ask, "Why do people get into using drugs, including alcohol? What draws us into those first steps in the direction of addiction"? e.g., use by family members, peer pressure. Record the responses in a brainstorm fashion under "Causes."
2. Next brainstorm effects, first considering "perceived positives" (e.g., if shyness led to trying drugs, the expected benefit might be "self-confidence.").
3. What are some obvious "negative" effects? Might some negative effects occur later in life? (e.g., loss of job, loss of family, suicide, violence)
4. Might some of the "perceived positives" turn negative? Might self-confidence turn to aggression and violence?
5. Ask for comments on the three brainstorms. Is drug/alcohol use a problem in our school? - homes? - community?
6. Explain that now small groups will brainstorm and try to find possible positive things that individuals, families and communities might do to change addictive behaviour. Form groups, assign work places, distribute materials and have them begin. Let them know that they'll have about 10 minutes.
7. When the groups are ready ask them to return to the circle and to stay with their groups. Post the lists and ask the participants for comments.

## Processing

- Are any of the positive suggestions happening now?
- Can we each get involved in some way?

**Note:** If possible, the group lists can be copied and given to anyone who wants a copy.

# AFFIRMATION AND LISTENING

<b>Level</b>	A, B
<b>Purpose</b>	To build self-esteem and to give people experience of being affirmed; to give people experience of listening and being listened to; to counteract the put-downs that we experience.
<b>Time</b>	30 - 40 minutes (depending on size of group and on whether introductions to the whole group are used)

## Introduction

Explain why we do this exercise:

1. To help us recognise aspects of true listening and that it is affirming to listen and be listened to;
2. To remind us that we are all of value;
3. To help us meet the put-downs society gives us;
4. To counteract the idea that we are bragging or ego-tripping if we say good things about our-selves;
5. To build self-esteem and help us feel good about ourselves;
6. To feel the power of self-confidence so we can begin to transform and resolve conflicts.

## Activity 1

1. Divide into pairs — preferably avoid close friends being together
2. Explain that
  - each person will have the opportunity to talk for 2 minutes on a topic you will give them, while your partner listens.
  - the role of the listener is to listen intently, without talking, for the whole 2 minutes.
  - you should use body language to show you are listening and to encourage the speaker.
  - if the speaker runs out of ideas before the time is up, both partners should remain silent unless the speaker gets more ideas. No chatting.
  - after taking turns on the first topic you will give you a second, related topic and repeat the process.
3. Announce the first topic: "What I like to do". Say "start" and then call time after 2 minutes. Ask the people who have been listening to reflect back to the speaker what they can remember of what they heard. Allow about 1 minute for this.
4. Remind the second speaker of the topic and repeat the process with roles reversed.
5. If this is the first listening exercise during the workshop and if time permits, it can be helpful to process this listening experience before moving on. Try to draw out points about what it feels like to listen and to be listened to and how one recognises that someone is really listening.

## Activity 2

1. Announce the second topic: "What I like about myself". Add the rule that you may not say anything bad or negative about yourself - including negative limitations on

the good things; the listener can interrupt if this rule is being broken. Do not ask for the listener to feed back this time but move straight on to the second speaker.

2. Ask everyone to introduce their partner to the group — allow a moment for anyone to tell his/her partner if there was anything said which they would rather not have passed on.

### **Processing**

- How did it go?
- What did it feel like to say good things about yourself?
- What did it feel like to hear good things said about you to the others? etc.

*NOTE: This two-stage approach has been found by experience to be more searching and more rewarding than the original Affirmation Exercise in which many participants did not get to grips with "What do I like about myself?" but interpreted it as the easier question "what do I like?" The original single-question exercise may still be useful when time is short, e.g. in a 'Taster' workshop.*

# AFFIRMATION PICTURES

**Source** AVP Youth Manual

**Level** A, B

**Purpose** To affirm ourselves, to help remember each other's names and to allow participants to become aware of individual preferences.

**Note** This exercise may be done just after the Adjective Name Exercise, especially with younger students, however care should be taken that people do not feel exposed if they do not write or draw well or if English is not their first language.

**Time** 30 minutes

**Materials** One sheet A4 plain paper for each participant, coloured markers

## Procedure

1. Hand out one sheet of A4 paper to each participant and invite them to select a marker.
2. Ask them to put their own adjective name on the paper and to draw something on the paper that is important to them or says something about who they are.
3. After everyone has finished, ask them to re-join the circle.
4. Each person then shows the other participants their picture, reading their adjective name and explaining what they drew on the paper and why.
5. After everyone has shared, participants will usually want to tape the pictures to the wall for everyone to see.

## Processing

- Was it easy to choose what to draw?
- Did it change part way through?
- Seeing what others have drawn do you have a better understanding of them?



# ALL ABOARD

**Level** B, C

**Purpose** To help participants to listen for the underlying "essence" in a conversation. i.e. to help people learn to listen on a deeper level than surface conversation.

**Time** 30 to 45 minutes.

**Materials** One slip of paper marked "Ticket" for each team.

## Procedure

1. Divide into teams of four or five.
2. Give the "Ticket" to one member of each team.
3. The person holding the ticket is asked to tell "a story about a positive experience from childhood" to other members of the group.
4. The person to the right is then asked to express the "essence" of the story. This feedback should focus on the feelings and meaning of the story, rather than just the "facts" of the story. The story teller may help the person to achieve this.
5. When the story teller is satisfied that the essence of their story has been expressed, he or she says "All Aboard" and then the ticket is passed to the person on the right who then tells their childhood story.
6. The exercise continues until each participant tells a story and the other members of the group understand the essence of the story.

## Processing

- How did it feel to have others understand the "essence" of your story?
- Did you feel the other members of the group were "All Aboard" and understood your story?
- Did you find it difficult to express the essence of another person's story?
- Do you find that you are able to listen on a deeper level?

# ANATOMY OF AN APOLOGY

**Level** A, B

**Purpose** To understand the importance of apologising as part of conflict resolution

**Time** 20 minutes

**Materials** Paper, pens, handout "Anatomy of an apology".

**Note** *It is best done after you have done the exercises on Non-blaming language (P 14), and Grudges (P 73).*

## Procedure

1. Ask each person individually, in private, write down the name of a person they need to apologise to.
2. Each person should write down briefly what they want to say to this person. Try to avoid any blaming language. Say how you felt, and try to include a request. e.g. Next time could we please.....?
3. (Optional) Ask each person to choose a partner, and share with each other what they have just written. Try to decide when you will make this apology.

## Processing

- Was this difficult/helpful?
- How do you feel afterwards?
- Can you relate it to the guide to TP (in Kit Box)?

# ANATOMY OF AN APOLOGY

## Handout

**Some of the elements of a genuine apology are:**

**1. The apology should acknowledge responsibility.**

The person making the apology needs to take responsibility for having done something wrong. It is an effort to right the balance between the offender and the offended. For example, saying, "I'm sorry that you're upset by what I said," is not taking responsibility for your actions and blames the other person for the upset.

**2. The apology should be specific. It names the mistake that caused the harm.**

It is more than saying, "I'm sorry for what I did." It identifies the error that you've made. Generalities will not do.

**3. The apology should express how the mistake hurt the other person.**

It should let the other person know that you understand their feelings. It should express some empathy for the other person. "I understand you were really worried that something might have happened to me when I was an hour late for dinner."

**4. The apology may involve regret and guilt.**

The apology needs to express remorse. A real apology involves pain, suffering and soul-searching regret. It may express your concern that you have harmed your relationship and that you value the relationship.

**5. The apology should express a willingness to change behaviour.**

It lets others know that the mistake will not occur again. Sometimes some sort of restitution is called for. One way of handling this would be to say, "Let me know if there is anything I can do." Or if you broke something of value, you can offer to replace it.

**6. If the offence was public the apology should also be public.**

It is not fair to offend somebody publicly and then make an apology in private.

Most of all, an apology is a willingness to let go of the ego and treat another person with respect. It is an expression of honesty. It is a sign of strength rather than a sign of weakness.

# ANGER, PROCESSING

<b>Level</b>	A, B, C
<b>Purpose</b>	To help individuals see that experiencing anger is a normal part of living; to help participants understand that the key to handling our anger is to deal with it, not by denying it or suppressing it, but by finding acceptable outlets for it.
<b>Time</b>	About 30 minutes, depending on how much discussion is involved.
<b>Materials</b>	Flip-chart paper and three different coloured markers.

## Procedure

- 1) Put two sheets of flip-chart paper on the wall, one under the other, with the title "Understanding our Anger."
- 2) A brief explanation about anger should precede the brainstorm in this exercise. Important points to include are
  - a) Make it clear that you are speaking from your own experience (e.g. "To me anger is...").
  - b) Anger is neither good nor bad. It is what you do with your anger that is good or bad. We probably could not survive if we did not have the capacity to experience anger.
  - c) Anger is a secondary emotion. Usually we have another feeling first: hurt, frustration, fear, grief, jealousy, etc.
  - d) To me, anger is to my emotional system what a fever is to my physical system. If I am experiencing anger, I need to find out what is behind the anger and do something about the source of the anger.
  - e) Now we're going to brainstorm all the various things that we can think of that we might do when we are angry to help us deal with our anger.
- 3) Next, get the group to list as many things they might want to do when they are very angry to help them deal with their anger. Do not get involved in discussing items. Make it clear that you are looking for both positive and negative items. If they start listing various sports, suggest a single category "sports." The facilitator should feel free to inject important items that may not be coming out.
- 4) When it seems the group has pretty much exhausted its ideas, call a halt to the brainstorm but explain other items can always be added later, if desired.
- 5) Explain to the group that we are going to go down the list and have the group say about each item whether it is a positive or negative way of dealing with anger. Now have two distinctly different coloured markers in hand and circle the positive ones in one colour and the negative ones in another colour. If the group can't agree, the item doesn't get circled at all. Do not have a discussion about items on which there is disagreement.
- 6) When the whole list has been covered, count up the positives, negatives and neutrals and record the numbers. Usually the positives outweigh the negatives and if the neutrals are added, show that there are many more positive ways of dealing with one's anger than negatives.

# ANGER STATEMENTS

<b>Source</b>	Playing with Fire 10.1
<b>Level</b>	A, B
<b>Purpose</b>	To think about learned personal attitudes to anger; to recognise the messages about anger that we grew up with.
<b>Material</b>	Paper and pens
<b>Time</b>	20 minutes
<b>Note</b>	<i>This is a semi private exercise. You may need to ask other facilitators to sit with some participants to help with their writing.</i>

## Procedure

1. Ask the group to think about the two most important adults in your young life (e.g. parents, grandparents, guardian, teacher, etc.) How did they express their anger? Write this down.
2. Did they say anything about anger, either yours or theirs? What do you think was their attitude? What did you learn from them about anger? Write this down.
3. Now think about yourself. What do you think about anger? What sort of things do you say when you are angry? Write these down.
4. How do you usually respond when someone is angry with you? Write this down.
5. Spend a couple of minutes looking at what you have written. Ask yourself how you feel about it.
6. Now turn to your neighbour and share with them as much as you want to about what you have written.

## Processing

- Is anger a good or a bad thing?
- Thinking about those adults that you listed, can you see them reflected in yourself and the way you deal with anger?
- Is there anything you value about what you learnt?
- Would you like to express your own anger differently?

*It would be helpful to have a bin handy so some can dump their writing in it afterwards!  
Follow up with a lively and cheerful L&L.*

# ANGER VOLCANO

**Level** A, B

**Purpose** To find the words for levels of anger, and calming strategies.

**Time** 20-30 mins

## Procedure

1. Draw a volcano on the flipchart, so as to allow writing on both sides and in the middle. You may wish to spread the paper plates with anger words at random round the floor. Point out that anger is a symptom that something is wrong.
2. Ask the group to call out words relating to anger and order them in the middle of the volcano according to severity (e.g. irritated to explode) (or ask them to put the anger plates in order, from mild to maximum). Suggest that being near the centre gives us enough energy to act but with enough self-awareness and control to do so effectively.
3. Ask the group what body sensations or symptoms they might feel at each stage of anger (e.g. pissed off = clenched fists, or pacing up and down). Write these on one side of the volcano.
4. Ask the group for suggestions as to how to get off the volcano (i.e. calm down) at each stage. (e.g. irritated = go for a walk). Write these on the other side of the volcano.

## Processing.

- Is anger good or bad?
- What happens if our anger is bottled up?
- What about people who say they go from 1-10 in an instant?
- Is there another way to deal with the relationship in their case? (e.g. going back later to revisit the person they were angry with)

**Follow up:** Forgiveness exercises, Revenge

# STAGES OF ANGER WORKSHEET

## Handout

### STAGES OF ANGER

(the names may be varied)

For each stage, think of at least 3 things that you regularly experience that trigger that feeling.

#### ANNOYANCE

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_

#### IRRITATION

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_

#### ANGER

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_

#### RAGE

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_

#### FURY

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_

### BRINGING IT DOWN

Think of things you can do to deal with each one.

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_

# THE BAG

**Level** A, B, C

**Purpose** To remove any blocks to community; to set aside any preoccupations on the mind of participants that may prevent them from fully taking part.

**Time** 5 minutes.

**Materials** A bag. Pen and paper.

## **Procedure**

1. Ask each person to write down anything that is on their mind that might make it hard for them to enjoy the workshop. Also anything such as fear, put downs, embarrassment.
2. Ask participants to write their initials on the paper, fold it, and put it in the bag.
3. The bag is then pinned to the wall during the entire workshop.
4. At the end of the workshop ask if anyone wishes to retrieve what they put in the bag. (The usual answer is no!)

## **Processing**

- Ask if this symbolic gesture helped them to put aside their preoccupations for a while.
- Has taking part in the workshop helped with this?



# BLAMING AND NON BLAMING LANGUAGE

<b>Level</b>	A, B, C
<b>Purpose</b>	To show how the type of language we use can either inflame or cool down a situation
<b>Time</b>	25mins
<b>Materials</b>	Cards with 'I feel', 'I need', 'I would like'

## Procedure

1. Run a short role play between two facilitators e.g. one facilitator coming in late for a session. One facilitator uses blaming language (you always/never etc.) and the other reacts accordingly. Repeat with the facilitator using non-blaming language. *(Note this can be done without warning to the group, which might have a greater impact but could lead the discussion away from the topic)*
2. Ask the group for examples of the language used by the first facilitator in each role play and write on two columns on the flip chart. Try and bring out the four points in a non-blaming message.
  - When (fact) ...(this is happening, your observation),
  - I feel .... (you own your feelings)
  - I need .... (because I need ... know your needs and express your needs)
  - I would like... (make a clear request)
3. Form groups of 3 or 4 with a facilitator. Give each person in the group a practice scenario (see below) or allow them to use their own scenario and give them the cards and ask them to say *I feel...*, *I need...* and *I would like...*

## Examples of 'I' Statements

1. When fed up about others not washing up their coffee cups at the end of each day: *'When I arrive in the morning and see dirty coffee cups on the table I feel frustrated, and what I'd like is to organise a washing-up rota,'*
2. Youth worker annoyed by club members taking drugs on the premises: *'When you break the rules I feel anxious about the welfare of the club as a whole, and what I'd like is for everyone to share responsibility for keeping the rules.'*

## Processing

- It helps to link this exercise with the Iceberg
- You and the other person have needs e.g.
  - of being respected,
  - being loved,
  - to matter,
  - to be allowed to make mistakes and to learn from them,
  - to feel good about yourself.
- Was using this language easy?
- How would feel receiving a non-blaming message?

# **NON-BLAMING LANGUAGE**

## **Scenarios**

1. You are moving in with a new partner. Your partner's teenage child resents you and is very rude to you. What can you say to help make contact?
2. Your teenage child arrives well after midnight when you had agreed with him (her) that they would be home by 11 pm. What do you say?
3. Your teenage child spends a lot of time playing computer games when they need to study for exams.
4. Your partner constantly nags you, this is making you very angry.
5. You bought a pair of shoes at the local shoe shop but they fell to pieces after a week. You return to the shop to get your money back.
6. Your best friend is late for a meeting with you. Your friend is always late when they meet you.
7. In a family where both of you are working, your partner does not do their share of the housework.
8. Your in-laws come to visit. They don't like the way you are doing things and are always putting you down.
9. Your child (eight years old) has broken one of your precious items by being careless. (watch, crockery, tools, etc.).
10. Your child's teachers have sent a message home with your child to say that he/she has been very disruptive in class.
11. You're seated in a restaurant. The person at the next table is talking so loudly you cannot hear your companion's conversation..
12. A friend is always talking about his/her personal problems; you hear more than you want to.
13. Your employee is always coming in late; his/her performance is suffering.
14. You're in the 10 items express line at the supermarket; the person ahead of you has an overflowing trolley with far more than 10 items.

# NON-BLAMING LANGUAGE PRACTICE

**Source** AVP Youth manual

**Level** A, B

**Purpose** To practice forming feelings statements.

**Time** This can be done in 3 stages. Total time up to 60 minutes

**Materials** Plates with feelings. A list of scenarios (P 17)

## **Procedure Stage 1**

1. Scatter the plates on the floor in the middle of the circle
2. Explain that you will read a group of scenarios that may speak to some people. If someone feels a particular way about one of these situations they may choose a plate that describes how they feel and try to say why they feel that way. Scribe these on a flipchart.
3. Ask a facilitator to demonstrate this. e.g. "When someone cuts in front of me in the lunch queue, I feel angry, because it will slow me down in getting my meal."

## **Processing**

- Do you have similar feelings to these?
- Would you be able to use a feeling statement like these?
- Try to avoid the "because" part becoming judgmental. It should say something about yourself rather than an accusing sort of "you" statement.

## **Stage 2**

1. Ask them to get in small groups, e.g. 3-4. Each group will work together to make feeling statements that make sense. Members of the group will read them out when we come back into the big circle. Not all will be asked to do this, and some may read on behalf of others.
2. After a while get them together in the big circle. Ask members to read out some of their feeling statements. Scribe some of these on a flipchart.

## **Processing.**

- Comment on some of the situations mentioned.
- Were there any that were familiar to several in the group
- If we mention our feelings, might it help to deal with certain situations better? If not, why not?
- If you try this with someone you know, what might their response be?

Some might feel unable to do this in real life. But say that even just identifying what we feel can be helpful, so we don't just react with anger each time we are in a conflict.

## **Stage 3.**

1. Ask the group to work in pairs with the person nearest to them. Refer to the Feeling statements recorded in the previous exercise on the flipchart, one at a time. Ask them to choose one of the statements.

2. Ask them to make a request based on the statement, which will begin with “what I would like is....” or “Could we please.....” or something similar. Give an example to set them off, e.g. “When I find our cell is untidy because your stuff is left lying around I get upset, because we don’t have much room, and I like to keep things in order. Could we work together to keep our things in our own space? That would make me feel better.”
3. Ask them to think of other examples maybe from home life, or work, or social life. After a while bring the group together again, and ask if anyone would like to share what they have done. Record some of these on the flipchart.
4. You may want to use the win-win handout (P 139) with this exercise.

**Processing.**

Ask how they felt about this exercise.

- How does it compare with what normally happens?
- What is the difference?
- Does this way feel any better?

# FEELINGS STATEMENTS - DEALING WITH UNHELPFUL RESPONSES

**Level** B, C

**Purpose** To look at how to respond when Feeling Statements (I-messages) are blocked

**Time** About 40 minutes.

## Procedure

1. Remind the group of a typical I-message and remind them that everyone is an 'iceberg'. But, no matter how good an I-Statement we make, sometimes people don't respond well. It may not be because the I-Statement is flawed, or that I-Statements do not work. Perhaps the person is already having a bad day and can't take one more thing. Maybe they have been so blamed in their life that they are convinced that you are blaming them even when you are not! Maybe in their heart-of-hearts they really know that their behaviour is out of line, and are already feeling guilty and defensive about it. Maybe you remind them of one of their parents. There could be all kinds of reasons for their response.
2. Brainstorm how a person might block an I-Message (and what their reasons might be) e.g.
  - a) Changing the subject.
  - b) Not paying attention.
  - c) Refusal to discuss the issue.
  - d) Increased anger which may be real, or may be fake.
  - e) Personal accusations ("wimp", "chicken", etc.).
  - f) Laughing it off.
3. Write up on flip chart possible responses to blocked I-Messages (this is best done beforehand) e.g. (but ask for other examples)
  - a) "I really need you to deal with (the subject) first."
  - b) "What do you think... about (this situation) and about what I just said?"
  - c) "I feel disrespected when I can't discuss this with you without your (laughing it off, changing the subject, etc.). When can we talk about it?"
  - d) "I can see that I am not handling it well. It's not personal."
  - e) "I am sorry you are so angry. I'd like to get along better, but first we need to work something out that is fair to both of us."
  - f) "I am trying to be respectful of you so that we can work something out. It is obvious that you are mad about my bringing this up, but I would really like to work something out."
  - g) "Am I right in being concerned about this?"
4. In pairs ask one partner to deliver an I-message and the other to block it and then reverse roles.
5. Introduce the idea of Reflective Listening and distribute the handout (P 92). Suggest that if the person responds with anger, name calling, etc., then the next line could be a listening response: "So you really think I'm an idiot for bringing this

up, and that it is an unreasonable response on my part," etc. This may surprise the person who expects an argument. Their next response, while still aggressive, should be calmer. So, again we give a listening response. We may have to give three or four listening responses before the person seems calm.

Then we again assert our I-Statement. The person will probably blow up again, and we will have to use listening again several times. However, after every cycle they should be less angry and defensive and increasingly responsive to what we are saying rather than tripping off the person's own stuff. This is because as a person feels heard they become less angry, and because you are calm and nonargumentative, anger is not escalated. Your reasonableness brings out the reasonableness of the other person. You do these cycles until the two of you are able to come to some understanding, or until you feel it wise to give it a rest for a while. It may be useful to put this diagram on the flip chart.



6. Now ask the participants to get a new partner and again take turns delivering their I-Statement to their partner, but then using listening and reasserting to try to make progress resolving the conflict. The person playing the other character should react in the way they think a person of that nature would, trying to be realistic. Facilitators may need to help people who are getting stuck. (Usually they are either not listening or they are not asserting again their I-Statements, but have gone to arguing.)

### Processing:

Debrief how the whole thing went. Acknowledge that using these skills together may be difficult, but keep the group focused on the value of working within these cycles

- How did it feel to use this process?
- Describe any successes with this process.
- Was there any difficulty not getting hooked by nasty things said?
- What power is there in not getting swallowed up by people's stuff — which is their stuff?
- Is being "right" as important as coming to a resolution that will be "right" for the parties?
- What guidelines of Transforming Power does this relate to?

# BROKEN SQUARES

**Level** A, B

**Purpose** To reveal aspects of co-operation in solving a group problem; to alert the participants to some of their own behaviour (productive and obstructive) in solving group problems.

**Time** About 40 minutes (15 to 20 minutes for the task, and about 20 minutes for the discussion). It is important for the groups to finish if they can.

*Note:* Usually those who have done this exercise before should not be participants.

## Materials

1. One set of instructions for each working group (see later in this exercise) and one set of instructions for each observer/judge. (See below) *[Note: these instructions can be spoken if there might be reading difficulties]*
2. One set of Broken Squares for each group of participants. (See below.)
3. Tables (or floor space) sufficient to give each group enough space to work. Groups must be spaced far enough apart so they cannot observe each other's work.

## Procedure

1. Divide the participants into groups of five participants. Extra people can serve as observers in the groups. Assign each group to a table or working space.
2. Assign observers. Give or tell observers their instructions.
3. Give members of the working groups closed envelopes containing their pieces of the puzzle. They are not to open these envelopes until the signal is given to begin the game.
4. Read the group instructions (see below) exactly as written. Queries may be answered but no further information should be provided. Draw on board large square, tiny square, parallelogram, rectangle, and several equal squares. Cross out all but the equal squares to clarify the instructions.
5. Give the signal to begin. Team members should watch the groups during the game and assist the observers in enforcing the rules.
6. Let things take their course. Some groups will finish earlier than others, and are likely to be exuberant about it; they should be instructed to remain quietly until all other groups are finished. Occasionally a group will not be able to finish. In this case, as a last resort and to give closure, facilitator may help them; but avoid interfering in this process unless forced to by time constraints.

## Processing

- Begin the general discussion with the observers' reports.
- Throw the discussion open and solicit responses and observations from all, especially about their feelings during the exercise, rather than technical insights into the game.
- Try to get the group to compare the game experience with similar life experiences
- Communication. Point out the need of humans to communicate in order to, co-operate, and the feelings of isolation and frustration, and less than peak performance that result when communication is barred. Note the power that comes from communication.
- Observation of the needs of others — point out how this empowers the whole group.
- It does not "help" others to give them too much help.

- Did the group follow the rules? (Almost no one manages to refrain from breaking them.) What does this say to us about rules that seem unreasonable and unenforceable?
- The group was given a group task. Almost everyone feels an initial closure when an individual square is completed. Yet that completed square may prevent other people from completing theirs. How does that relate to our tasks given to us in life?
- What did you learn about non-verbal communication?
- What did you learn about yourself?

### **Instructions to the Group**

- 1) *[optional — see note]* Before we begin, will anyone who has ever done this exercise before, please pass and do not participate in it now. *[Note: although it is not generally recommended that anybody does this who has done it before, it can sometimes be useful to do it again to see if one's reactions are the same.]*
- 2) In this packet there are five envelopes, each of which contains pieces of cardboard for forming squares. Each participant in the working group should take one envelope now, but should not open it until I give the signal to begin.
- 3) At the signal to begin, the task of your group is to make *five squares of equal size, so that each participant will have one square in front of them, equal in size to all the others*. Only when each individual has a square will the task be completed. There is only one way to make five equal squares.
- 4) What you may do is to give away your pieces directly to other participants and receive pieces given directly to you by them. You may even give away all the pieces to your puzzle, even after you have already formed a square.
- 5) You must obey the following limitations:
  - a) No member of the group may speak.
  - b) No member may ask another for a card, or grab a card, or in any way signal that a person is to give him or her a card, or show another where to put a card. You must, instead, hand a card *directly* TO another person, in his or her hands.

Do you understand all the instructions?

### **Instructions to the Observer-Judge**

*It is useful to have copies of the following available to hand out.*

Your job is to act partly as observer and partly as judge. As judge, make sure each participant obeys the rules:

1. No talking, pointing or any other kind of communicating in the group.
2. Participants may give pieces to others, but may not take pieces from each other unless given to them.
3. Participants may not simply throw pieces into the centre for others to take, nor may they show others where to put them; they must give the pieces to another individual directly, in his or her hands
4. A participant may give away all the pieces to his or her puzzle, even if he or she has already formed a square.

Do your best to enforce these rules strictly.

As observer, watch for the following:

1. Who is willing to give away pieces of the puzzle?



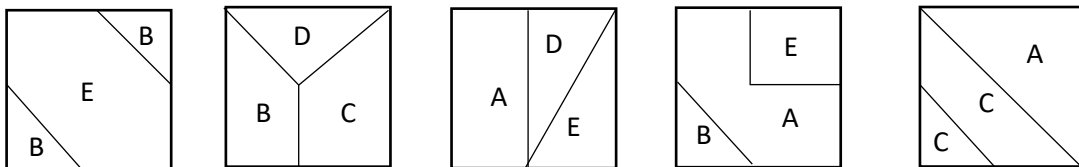
2. Did anyone finish his or her puzzle and then somewhat divorce himself or herself from the struggles of the rest of the group?
3. Is there anyone who continuously struggles with his or her pieces, yet is unwilling to give any or all of them away?
4. How many people are actively engaged in mentally putting the pieces together?
5. Periodically check the level of frustration and anxiety... who's pulling his or her hair out?
6. Was there any critical turning point when the group began to cooperate?
7. Did anyone try to violate the rules by talking or pointing to other participants?

### **Making the Squares**

A complete set of squares consists of five envelopes containing pieces of cardboard which have been cut into different patterns and which, when properly assembled, form five squares of equal size. One set is provided for each group.

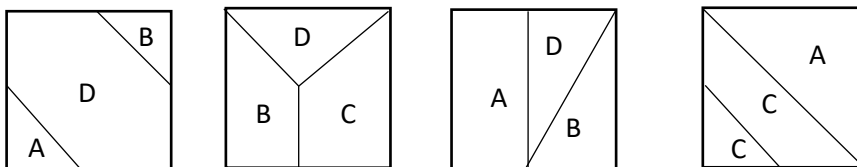
To make a set, cut out five cardboard squares of equal size (about six by six inches). Mark the squares as below.

Each square is 6 inches by 6 inches.



### **Alternate layout**

If you wish to make smaller groups, this alternate layout is designed for groups of 4



The lines should be drawn so that all pieces with the same shape will be exactly the same size. After drawing the lines, cut each square into the smaller pieces that will make up the puzzle. Mark five envelopes with the letters A, B, C, D, and E. Distribute the puzzle pieces in the envelopes.

# BUILDING A NEW SOCIETY

**Level** B. C

**Purpose** To experience co-operative planning and problem-solving.

**Materials** Pencils and 3" x 5" cards. If Transforming Power guidelines have not yet been distributed, these should be handed out to each participant for use in this exercise. If they have been distributed, ask participants to bring their copies

**Time** At least an hour, preferably longer.

## Procedure

1. Form three groups of slightly unequal size (e.g. 8, 7, 5).
2. Distribute pencils and TP Guidelines to each participant, and 5 or 6 3 x 5 cards to each group.
3. Each group is to plan a new society, starting from scratch, based on what they want and how they want to live and covering education, laws, relations with other societies, and other social functions.
4. Each society writes down its rules on one or more cards.
5. Each society chooses a group spokesman to explain their society to the others.
6. After the explanation, ask if any of the members who are dissatisfied with their present group would like to change societies. If so, allow them to go to another society or to form their own.

Once the groups are satisfied with their societies, the next phase of the exercise begins.

**Negotiations** (A bone of contention is now thrown to this group of societies):

1. Give the societies a common problem to resolve, asking them to follow the guidelines or) transforming power as best they can. Example: The only available water is a river flowing through all the societies. They must plan management of water rights. Draw a map diagramming water distribution system and give a brief description of what is entailed in management of water rights.
2. Each society discusses amongst themselves how they want to handle the problem and selects a representative with their viewpoint to meet with other societies' representatives.
3. Chosen representatives from each society meet to negotiate and resolve differences in a fishbowl (P 62), the citizens of all the societies observing. Any citizen of any society may join the negotiation by tapping on a shoulder when facilitator chooses to allow this.

## Processing

- Explore how the representatives felt about their solution.
- Open the process to members or the societies as to how they felt.
- Were the TP guidelines followed and was there an effort to allow transforming power to work? If not, where and how could such an effort be made?
- Where did you see attempts at non-violent solutions succeed or fail?

**Note:** A comment sent to a facilitator by a prisoner in USA regarding this exercise is quoted in entirety as follows: "Building a New Society was by far the most effective part of the AVP Workshop because everyone had the chance to create and direct the quality and the structure of the society that he/she wanted to belong to. Then after having picked and developed what we thought to be a Utopia, we found it to have the same problems as any other society that is in existence now."

# BUTTONS (TRIGGERS)

**Level** A, B

**Purpose** To become more aware of why certain situations push our “buttons”, making us angry; to consider how we might calm ourselves.

**Time** 15 minutes

**Material** Button circle poster (P 24)

## Procedure

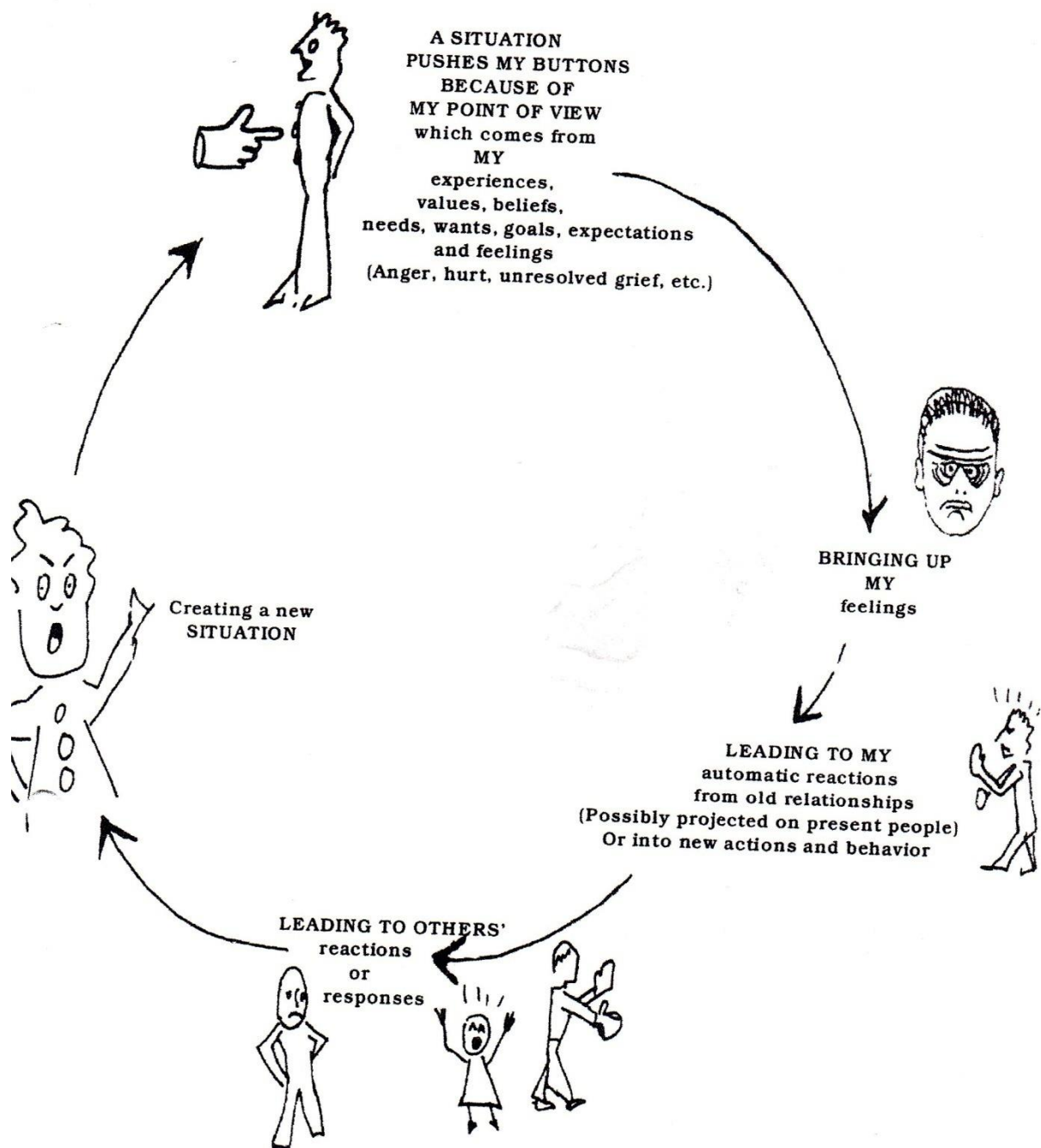
1. Explain that sometimes certain situations “push our buttons.”
2. In trios. Ask participants to share a situation that pushes their buttons, either here or at home or at work.
3. Refer to Button Circle handout. Ask if they can relate what they have just discussed with the sequence on the handout.
4. What lies between a situation and my anger? Is it my point of view? Is it something I am afraid of? E.g. I am driving somewhere to keep an appointment, perhaps to pick up my partner for a show that I have bought tickets for. The roads are busy, and I am held up by a very slow driver in front, and I can’t get past him. When I eventually arrive, it is late and she is not ready.  
What am I feeling? What is my point of view? What might I be afraid of?
5. Get them to discuss one or two situations in this way, asking this question.
6. What could you do to prevent this situation arising again?

## Processing

- Ask for a few examples of what they have discussed, and what they might do to prevent it.
- Has this helped anybody to identify their own regular buttons, or to try new ways to prevent it happening?

Move on to: *Calming methods (avoiding Buttons)(P 26)*

## Buttons Circle



D-26

Buttons Circle

*Note. This diagram may be linked to Kolb's Experiential Learning Cycle which helps to explain how we learn.*

## CALMING DOWN (AVOIDING BUTTONS)

**Level** A, B

**Purpose** Having identified our "buttons", to find ways to prevent them getting to us next time; to list various ways of calming ourselves.

**Time** 15 minutes

**Materials** Flipchart sheets one for each group

**Procedure** Remind the group of the Buttons exercise just completed. Get them into groups of 3 or 4.

1. Thinking of situations that regularly wind you up, share with each other your various ways of calming down. Make a list on your flipchart.  
E.g. Walking away, listening to music, etc.
2. What works best for you?
3. What doesn't do it for you?
4. What prevents you from calming down? Is it something about yourself, or something about the place you are in, or the people around you?
5. If so, what can you do to change that?
6. Get back in the big group. Ask for some contributions from their lists. List some of these on a flipchart.

### Processing

- This may lead to a discussion about prison life. But it may also help some to identify something about themselves which needs working on. It could also lead to discussion about family life. Remind them of the expression "If you always do....."
- Do they want these cycles of behaviour to go on repeating, or would they like to break the cycle, and do something different? What would have to happen to both parties in a conflict in order for a change to happen? Does this exercise relate to the one on Feeling statements?

# CAREFRONTING

**Purpose** To learn to be open and honest in difficult matters without using your openness as a weapon. To speak truth in love.

**Time** About 40 minutes

**Materials** None.

**Note** *This has been adapted and abbreviated from the exercise in the Level 2 manual.*

## Procedure

### 1. Brainstorm the word 'Confront'.

Usually negative words will arise. Confront usually conveys an image of fighting. However, it does not mean fight. Confront means to come face to face with, from the Latin "*confrontare*," to have a common border — con = together, and frons = forehead; in other words, to put our heads together — an intimate act.

Carefronting is a way of being in relationship, of speaking the truth in love, of combining caring and confronting. CAREfronting is confronting with a loving attitude. One sure sign of caring is listening, not giving advice, nor telling people not to feel the way they do or that they are silly, nor trying to solve their problems, nor doing something for them.

### 2. Guided Visualisation 1

Tell the group: "*Find a comfortable position, relaxed, feet on the floor and to try to clear your heads of everything but the awareness of your own body. Close your eyes, be comfortable, be aware of breathing, breathe deeply to slow count of 4-2-4 (inhale, hold, exhale).*"

Begin the visualization (read slowly): "*You are walking by yourself, there is no one else around, it is a warm, sunny day, you are feeling good. In the far distance, you see someone approaching whom you care about and with whom you have unfinished business or an unresolved conflict ... What are your thoughts, assumptions? ... How do you feel? ... As you come face to face, what do you say or do? (Pause for at least 10 seconds) ... How does the other person respond? ... (Again, pause for 10 seconds) You each continue on your way. Be aware of how you feel ... When you are ready, return to the room.*"

Ask them to get into groups of three and share as they choose:

- what happened?
- how satisfied did you feel as you continued on your way?

### 3. Guided Visualization 2

Use the same introduction as for the previous guided meditation.

Begin the guided visualization: "*Walking alone, on a warm sunny day, you see in the distance the same person of your previous fantasy. Be aware of how the other person*

*perceives, feels or wants differently from you ... (pause for 10 seconds) Be aware of a fear you have of the other and how that affects your behaviour (Pause) ... Realize that there is something you want from that person ... As you come face-to-face, say, "I have a right." Be specific ... The other person responds ... Imagine the dialogue (pause for at least 10 seconds) Take leave of one another. Continue on. Be aware of how you feel... When ready, return to this room."*

Ask them to get into groups of 3 and share as before:

- What happened differently this time (or did it?)
- How did you feel as you passed on? Were you satisfied?

## **Processing**

Processing should avoid exploring content and concentrate on what was experienced:

- How did you feel, and what did you learn?
- What helped?
- What did not help?

# CHOICES I

**Source** AVP Youth Manual

**Level** A, B

**Purpose** To begin thinking about the choices we can make, including how we live our lives; to realize that the ability to choose is a central belief in AVP; to become aware that we can even choose to change.

**Time** 15 - 20 minutes

**Materials** None

## Procedure

1. Ask people to place themselves along an imaginary line based on how they would handle the following situation: They are in a cafeteria line and someone knocks their tray out of their hands. Indicate that one end of the line is "walk away" and the other end is "get into a fight."
2. After people have placed themselves along the line, ask volunteers to tell why they put themselves where they did. Is the choice less clear-cut in this type of situation? Might it depend on circumstances such as
  - a. The size of the person with whom we're dealing?
  - b. Whether or not we know the person?
  - c. Our own mood?
  - d. Our own experience? (etc.)

## Processing

- How important are the choices we make?
- Are some choices easier to make than others?
- Is it possible to change our choices? Is this easy or difficult?
- Do we have a choice about how we act when we're angry? Ask the group for four ways that they respond to anger. Responses might be:
  - Go for a walk;
  - Get into an argument;
  - Go to one's room and listen to music;
  - Try to talk about the problem.
- Designate a section of the floor for each of the four responses. Ask everyone to stand in the section they would choose. Ask if it would be hard to make that choice in real life.

**Note:** *You may want to mention that we're not trying to come to any monumental conclusions here; we're just starting to think about some important things, such as anger. We'll be looking at positive ways to deal with anger as the workshop continues.*



## CHOICES II

<b>Source</b>	AVP Youth Manual
<b>Level</b>	A, B
<b>Purpose</b>	To make some choices and to understand that we often have more choices than we think we have.
<b>Time</b>	20 minutes
<b>Materials</b>	Four large posters taped in four corners of the room and folded so that, initially, only the word, "Choices" shows. As the category of choice is announced, facilitators or others will uncover one line at a time. The posters read as follows:

<b>CHOICES</b>	<b>CHOICES</b>	<b>CHOICES</b>	<b>CHOICES</b>
Cinema	DVD	TV	Computer
Bottle it up	Get physical	Break something	Talk
Try something new	Ask for help	Give up	Sulk
React violently	Walk away	Make a joke	Stand your ground

### Procedure

1. Put up the posters before the session or at "break." Alert teammates about uncovering lines as you mention categories.
2. While everyone is seated, explain that you will mention some categories in which choices can be made. After you mention a category, people will place themselves near a "choice" you'll read. Then you'll ask some other questions.
3. The questions indicating the categories are: If you were hungry which fast food restaurant would you choose? Which sport would you choose to play or watch? If you were angry at someone or with a situation, what might you do? If you were frustrated trying to finish a task, how might you respond?
4. After each category, while people are standing in place, ask questions such as: Would someone like to say why they put themselves where they did? Does anyone feel uncomfortable where they are? Is there anyone who didn't like any of the choices? If so, how might they show this? Might an area be designated for "none of the above"? Is anyone torn between two or more choices? Can they show this physically?

### Processing

- How important are the choices we make?
- Can we choose to change the choices we make? Is this easy or difficult?

**Note:** *It's important to keep this moving so people don't get tired standing.*

# CHOICES III

<b>Source</b>	AVP Youth Manual
<b>Level</b>	A, B
<b>Purpose</b>	To explore the idea that no matter where we are and how helpless we may feel we still can make choices; to consider which choices will enhance (increase) and which will diminish our freedom to live our lives the way we want to live.
<b>Time</b>	30 minutes or more
<b>Materials</b>	Flip-chart paper and markers enough for 4 or 5 groups; a poster as follows:

## CHOICES

**Some Reduce Freedom**  
and can lead to  
prison, death, addiction,  
illness, loss of options

**Some Increase Freedom**  
and can lead to  
health, good jobs, long life  
family ties, peace of mind

### Procedure

1. Explain the purpose as stated above. It may be useful to brainstorm the meaning of 'Freedom'. Show the poster and ask for volunteers to read the different sides.
2. Say that in small groups people will brainstorm choices that might diminish their freedom and choices that will enhance their freedom. Encourage them to think of choices that they can make in the present — right now! You might ask for one example of a choice that would diminish freedom, e.g., trying drugs, and one that would enhance freedom, e.g., getting an education.
3. If there are no questions, form groups, assign work places, distribute materials and have them begin. Let them know that they'll have about 10 minutes.
4. When each group has some things on both lists have people return to the circle staying with their groups. Post the lists and have volunteers read them.

### Processing

- What do people think about the choices listed?
- Are some of the choices difficult to follow? Which ones? Why?
- Do we always have choices? What about the, "I didn't have a choice" line?
- Might difficult situations arise because of unwise choices made in the past?
- What can we do to help us stick to wise choices?

**Note:** *The idea that we have choices is a key concept of AVP. Freedom is an integral part of the picture because freedom of choice is what it's all about but making the right choice may diminish our freedom. Before Step I above, you may wish to brainstorm how people would like to be living in four or five years. They probably dream of family ties, good job, peace of mind etc. Then you can proceed as above.*

# CHOICES AND CONSEQUENCES

<b>Source</b>	AVP Youth Manual
<b>Level</b>	A, B
<b>Purpose</b>	To develop decision making skills, particularly around moral dilemmas
<b>Time</b>	45 minutes
<b>Materials</b>	Flip chart or handout

## Procedure

1. Post the following on a flip chart and/or hand out copies.
  - a. Define the problem
    - i. Whose problem is it?
    - ii. Who does it affect?
    - iii. Who is concerned?
  - b. What are the choices?  
List all possible choices, including doing nothing or not choosing
  - c. What are the consequences of each choice?
    - i. Long term consequences
    - ii. Short term consequences
    - iii. Secondary consequences
    - iv. Positive and negative consequences
  - d. Weigh the choices
  - e. Choose
  - f. See what happens
  - g. Perhaps reconsider
2. Divide participants into groups of four. As time allows, have each group consider each of the following problems below and come up with a decision for the group.
3. Have each group report on their decision before moving on to the next problem.

## Sample problems

1. You need to study for an important test tomorrow that you HAVE to pass. A boy/girl who you really want to get to know better calls. You talk for a while and then s/he asks you to go tonight to a movie you've been wanting to see.
2. Your friend tells you that he committed an offence against a young girl which has been in the newspapers.
3. You are shopping with a friend and you see him/her secretly slip some items into a bag.
4. You need to pass a test in your hardest subject. A friend offers to allow you to cheat off his/her test.
5. You have recently been given a part-time job in a retail store. The manager tells you that whenever young people of a certain ethnic origin come into the store, it is your job to follow them around and make sure they don't steal anything.

## Processing

- Was your group able to come up with a solution that people agreed to?
- What was it like to go through this process to solve a problem?
- Is talking through a problem like this with other people helpful? Confusing?

# CLAREMONT DIALOGUE

**Level** A, B, C

**Purpose** To allow the group to deal with some serious issue or resolve a conflict that has arisen in the group; to provide an opportunity for everyone to share their feelings and needs; to make people aware of the effect of their words or actions on others.

**Time** Allow enough time for everyone to be heard.

**Materials** None.

## **Procedure**

1. Participants sit in a circle. The person leading poses a question, then asks for silence for people to get their thoughts together. Everyone gets an opportunity to speak for a while, sometimes timed (perhaps 3 to 5 minutes), sometimes not. People may either speak in turn, around the circle, or speak when they feel ready.
2. During the dialogue, no one is to interrupt or dispute, discuss or put down anything that has been said. It helps if there is a short interval of silence after each speaker.
3. When the discussion seems to be winding down, the leader needs to ask if anyone who has not spoken wishes to speak now. There should be no pressure to do so. People have a right to be silent if they wish.
4. After everyone has had a chance to speak, the leader may take things in whatever direction seems appropriate. This may be having a coffee break or a cooperative exercise.

## **Possible questions**

1. To deal with a serious problem that has arisen in the workshop, useful questions are "How am I feeling just now?" and "What would I like to happen?"
2. For getting to know one another, the leader may have prepared a question to start off. This might be a question that asks people to speak in some depth, such as "What was your life like when you were seven years old." The next question should have some real bearing on what the group sees as its reason for being together.
3. To elicit material for focus unit, For instance, when the focus unit is on anger, the dialogue might be "How anger was handled in my family."

# COMMUNICATION, VERBAL

<b>Level</b>	A, B
<b>Purpose</b>	To develop our awareness to some of the impediments to successful person-to-person communication.
<b>Time</b>	30 to 40 minutes.
<b>Materials</b>	Paper and pens. Two irregular designs on paper. Keep the designs clear, simple, and one that does not tend to resemble a known shape ("tree," "crescent moon," a letter such as "Q," etc.). The two designs should be different from each other.

## Procedure

1. Divide the group in half. Arrange seating so that, when seated with chairs back to back, one line of participants will have a clear view of the design to be displayed, and the other line will be facing the opposite direction and cannot see the design. It is helpful to leave some space between pairs of neighbours, if space is available. When all participants are seated back-to-back, pass out blank paper and writing devices to the group facing away
2. Those facing the design should describe it to the person sitting directly behind them, so that they can make a copy. Those facing away are not to turn so they can see the design. Those facing the design are not to turn so they can see what their partners are drawing. Communication is to be verbal only. Questions between partners may be freely asked as often as is felt necessary.
3. When it is clear that the people doing the drawings are satisfied they have followed all the instructions their partners have given them, ask the partners to share the work with each other.
4. Ask the partners to switch seats and pass out paper to the new set of "artists." Repeat with the second (different) design poster displayed for the new set of "artists."

## Processing

- Bring the group back into a circle. Look for signs of blaming, accusations. Point out that everyone did the best they could.
- Why did the made-up drawings only vaguely resemble the original? (Experience with this exercise indicates that when the drawing does resemble the original, the "artist" has peeked.)
- What does that show us about what we need in order to communicate effectively?
- Look for comments centring on "wrongness" and "rightness." How can there be "right" and "wrong" when everyone is doing their best? Or, what went wrong while both were giving it their best.
- What happens to the message as the image is seen by the person's eyes, is processed through the brain, out the mouth? What happens as the message goes in the ears, gets processed by the brain and is made visible by the efforts of the hand?
- Our language — our vocabulary and the way we use words — comes out of our experience, our family and our environment. How does coming from different environments affect communication?
- What can we learn from this exercise?

# CONCENTRIC (TALKING) CIRCLES

**Level** A, B, C

**Purpose.** To practise and experience good listening and affirmation; to explore certain topics in some depth and increase self-awareness.

**Note** *Over the years this exercise has evolved from a simple communications skills exercise into one that can be used to focus on the topic of a second-level workshop and to show people the positive attitudes and coping skills that they have as well as the areas and skills that they need to work on.*

## Procedure

1. Divide the participants into two groups, one in a circle facing in; the other in an inner circle facing out. A useful method is to ask alternate participants in a circle to take their chair and turn it to face their neighbour. It can also be done in parallel lines. If there is space and chairs, it helps to set the chairs out before the exercise.
2. Make certain that both partners get a chance to speak on the same topic
3. Ask one circle (or line)
- 4.
5. to move one place to the left (or right).
6. After 4 or 5 topics bring the participants back into a circle.

## Processing

- Reassure them that they will not be asked to disclose what was said in pairs but ask generally how they felt during the exercise.
- What questions were most difficult to talk about? Why?
- How did it feel to be listened to?
- Did they learn anything about themselves by talking about a topic?

## Possible Topics

### Enhancing Self-esteem

1. A person I really respect, and why.
2. Some ways I show respect for myself.
3. A time I did the right thing even though I felt some fear.
4. A way that I take care of myself or am good to myself when I feel the need.
5. Something I've learned in my life that has been important to me.
6. Something I've done that I'm proud of.
7. Something I'd like to do this year that I can be proud of.
8. A goal I have and some things I'm doing to accomplish it.
9. Some things I like about myself and how I am growing.
10. A peak moment in my life was...

### Anger

1. A time I was not in control of my anger and it hurt me and/or others.
2. A time I was in control of my anger and managed to channel it into constructive action.
3. A way I react when another person expresses anger at me.
4. I find it hard to handle another person's anger when ...
5. It is easy for me to handle another person's anger when ...
6. A time I used humour or some other positive technique to transform someone else's anger.
7. A way I have of expressing anger without hurting myself or others.
8. A time when Transforming Power helped me to deal with my anger.

### Power

1. An incident that's part of the reason I'm in this workshop.
2. A time I felt powerless.
3. A time someone used power against me, and I felt crushed.
4. A time I discovered I had more power than I realised.
5. A time I used power destructively.
6. A time I used power constructively.
7. A time I shared power in a group to achieve something that would have been hard to achieve alone.
8. A time I needed power and it seemed to come to me from outside myself. (If nothing comes to mind now, it may come later. For now, just say whatever the question brings to mind.)
9. Some things I'd like to understand about power.
10. A time I put somebody down was....
11. A time I felt most hurt by someone I trusted was when ....

### Relationships

1. A person who I respect as a role model, and why.
2. The person I wanted to grow up to be when I was a child.
3. The thing about being grown up that I most feared as a child.
4. A time when I have been victimised - exploited, manipulated, coerced - because of my gender.
5. A time I have used exploitative, manipulative or aggressive behaviour to get what I wanted from a member of the opposite gender.
6. The attitude or kind of treatment that I most dislike or resent from people of the opposite gender.
7. The attitude or kind of treatment that I most appreciate from people who are different from me.
8. A problem with someone who is different from me that I have never managed to resolve and that has become an ongoing frustration.
9. A problem with someone who is different from me that I have resolved in a way that I am proud of.
10. A time when Transforming Power played a part in resolving a problem or healing a relationship of mine with someone who is different from me.
11. Qualities I would want in the person that I would want my child to marry.

### Forgiveness

1. A time I felt most hurt by someone I trusted.

2. A way I have of dealing with personal hurts.
3. An experience from my childhood when I felt forgiven.
4. Something for which I have a hard time forgiving myself or others.
5. Something I am most afraid of in myself or another.
6. Something I have been able to let go of.
7. Something I become defensive about.
8. Something for which I have forgiven myself.
9. When I feel guilty about something, I ...
10. The difference between accepting a wrong and forgiving someone is ...
11. For me, the thing(s) that have to happen before I can forgive is (are) ...

### Identity - My Self

1. A time I did something I needed to do for myself even though I felt some fear.
2. A time I needed someone to take care of me.
3. A time I took care of someone else.
4. A time I lost someone I cared about.
5. When I think about dying, I feel ...
6. If I thought I had a short time to live, the most important thing to me would be ...
7. I have a secret wish that is.
8. One thing I have done I am most proud of.
9. My greatest regret is.
10. As a child, I most enjoyed doing.
11. Now, I most enjoy doing by myself.
12. Think of a person or object that is important in your life and ask the following question(s): What do I receive from.....? What do I give to....?

### Fear

1. A time I was scared or afraid.
2. A time someone was afraid of me.
3. Something I am most afraid of in myself or others.
4. Something I was scared of before I grew up.
5. A time someone helped me with fear.
6. A way I react when I feel threatened by another person.
7. A time I did the right thing even though I felt some fear.
8. A way I am able to take care of myself when I am frightened.
9. Something I do to build up my self-confidence.
10. A time when I discovered my fear was truly a "paper tiger."
11. A time when my fear led me along an inappropriate path—what I did to resolve it.
12. A fear that has saved me.

### Transforming Power (perhaps after TP has been introduced)

1. A time I resolved what might have become a violent situation with a non-violent solution.
2. What are the most important things for me to keep in mind if I want to avoid violence?
3. One thing I do to focus on the humanity in my opponent is....
4. Ways I can help others to avoid violence.
5. I know Transforming Power is present and working in me when.....

**Note:** See *Gatherings* for more topics.



# CONFLICT, ANGER AND VIOLENCE

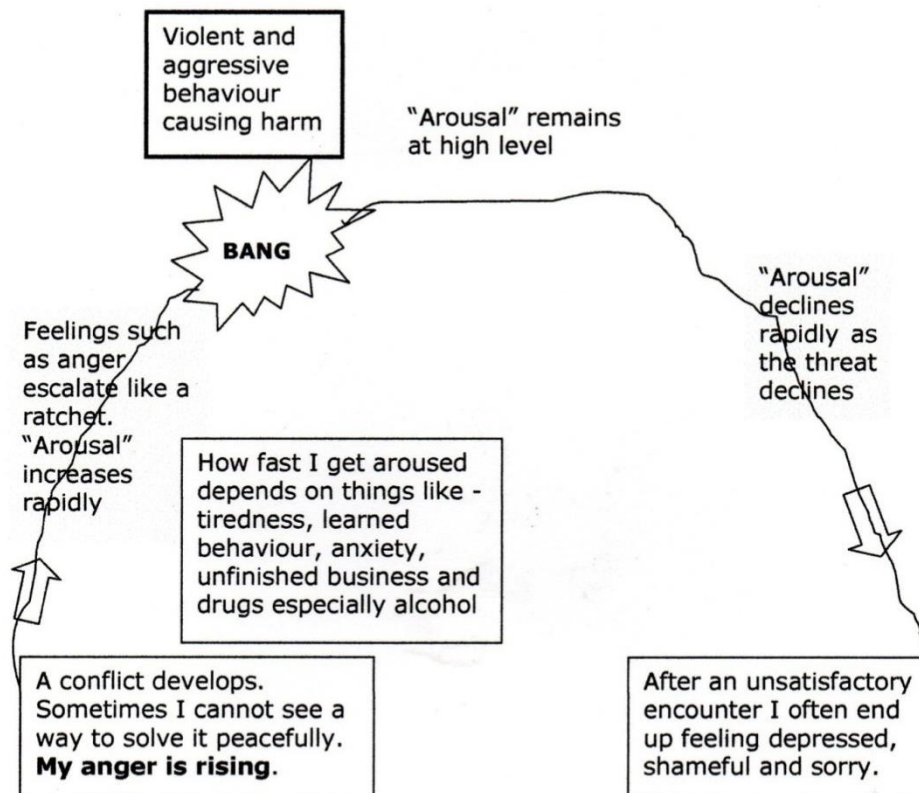
**Level** A, B

**Purpose** To explore the meanings of violence, anger and conflict and how they are related.

**Time** About 20-30 mins (but can be more depending on the group)

**Procedure**

Introduce the Firework Model (below)



1. Conflict
  - i. Ask participants how they would define *Conflict* to someone say from another planet
  - ii. Is it always bad or can it be good? Is it inevitable?
2. Anger
  - i. What is the definition?
  - ii. Is it good or bad?
3. Violence.
  - i. What is the definition?
  - ii. Use 2 or 3 examples from *What is Violence?* by Nicole Kollerman P 132). Explore whether the group consider them to be 'Violence' or not. Who is to blame? Is that important? Point out that the victim may not be aware of the 'violence' (e.g. downloading pornographic images).
  - iii. Is violence ever justified or not? Can it be positive?
  - iv. Suggest that the definition in AVP is quite inclusive e.g. anything which harms someone's integrity.

# CONFLICT, WHICH ANIMAL ARE YOU?

**Source** Living With Conflict

**Level** B, C

**Purpose** To think about our styles of responding to conflict using animal images.

## Background

The ways of handling conflict are sometimes called

<u>Competing</u>	'it has to be my way',
<u>Collaborating</u>	'let's see if we can find a solution which satisfies all parties',
<u>Avoiding</u>	'I don't want to deal with this',
<u>Accommodating</u>	'if that's what you want I'll agree' and
<u>Compromising</u>	'let's split the difference'.

Sometimes these styles are called by animal names: *the shark*, *the owl*, *the turtle*, *the teddy bear*, and *the fox*. Later two new characters were introduced, *the ostrich* and *the lemming*. There is a list of all seven styles on a handout,

## Processing

- Would you add another animal?
- Which conflict animal are you, and which do you see around you most often? You can ask yourself which animal you are - the answer may sometimes be accurate but sometimes may produce wishful thinking. What might produce more interesting information is to ask someone you trust how they see you.
- In a particular argument, not necessarily between the two of you, how do they see you behaving? Like a lemming or a fox? Then talk together about whether this is the most helpful way of being in this argument. In the original research interviews most people hoped that at some time they managed to be an owl, clearly what they thought they ought to be.
- The model is based on the notion that in most conflicts there are two sets of interests in opposition, roughly 'what I want' and 'what you want'. But there are different ways of working this through to a settled position. Is this a useful model of conflict responses?

## Note

*(Zoological disclaimer: these are stereotyped or mythological animals, and this post is not about real animal behaviour.) In this Quaker version, there are lots of ways of avoiding conflict as well as ways of addressing it. These ideas have been developed by various groups over the years, and it's always possible to expand or change the list. For example, adding animals from the Peaceable Kingdom picture - the puzzled lion, who is wondering what to do about conflict, and the surprised leopard, who has only just realised that conflict exists in the community.*

*The context or particular situation of a conflict might affect which style of response is most appropriate. Perhaps like star signs there's something in the combinations,*

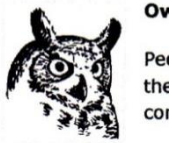
*This way of thinking about responses to conflict is explored in more depth in our post "A Useful Model?" and much more light-heartedly in our online quiz "Which conflict animal are you?". 14 animals, conflict styles, things to do, understanding others*

# WHICH CONFLICT ANIMAL ARE YOU? Handout



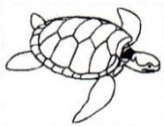
## *Sharks*

This describes an approach to conflict which is competitive and not cooperative, in which the person with the 'shark' conflict style has to win or get their own way.



## *Owls*

People with an 'owl' conflict style are collaborative. They assert themselves in cooperating with others, actively looking for a compromise or solution.



## *Turtles*

The 'turtle' conflict style is about avoidance. Specifically, people with this conflict style try to avoid unpleasantness, happy to participate in some aspects of a community but hiding when conflict appears.



## *Ostriches*

Like turtles, ostriches avoid conflict. However, the 'ostrich' conflict style doesn't just hide from conflict when it happens, like the turtle; it hides in the sand to avoid seeing the very fact that conflict exists.



## *Lemmings*

People with the 'lemming' conflict style also avoid conflict, but in this case they do it together. When a whole group bands together to avoid or deny conflict, they may have a lemming approach.



## *Teddy bears*

The 'teddy bear' approach to conflict is accommodating, cooperative but not assertive. People with a 'teddy bear' conflict style may give in to what others want and refrain from expressing their own needs.

## *Foxes*

A 'fox' conflict style is compromising. It might involve 'splitting the difference; or trying to find a middle ground.

## **Finish this story**

Here's a story about the three avoiders - see if you can finish it.

The turtle, the ostrich, and the lemming had been for a walk one sunny afternoon. As they came over the brow of the hill near home they espied a kerfuffle below them. 'That looks nasty,' said the turtle, 'I think I'll go back the way we came.' 'I can't really see it,' said the ostrich, 'I'm polishing my beak in this nice sandy bit, but it just sounds rather like a lot of Morris Men clashing their sticks to me'. 'I don't know,' said the lemming, 'but whatever we do we must stick together, we're a team.'

Which other animal would you recommend to join them and help them? What would happen?

# A CONFLICT I RESOLVED NON-VIOLENTLY AND TURNING POINTS

**Level** A, B

**Purpose** To get participants to share experiences they have resolved non-violently and to make the group aware that this is something that we all already do. To identify points in the stories where the use of Transforming Power led to a more positive outcome.

**Time** 30 to 40 minutes

**Materials** Paper, pencil and something to rest on — one per group.

## Procedure

1. Divide the group into smaller groups of 4 or 5 people each. If there are cliques, perhaps larger or smaller groups may be necessary; but four people in a group seems to work best.
2. Each group may select a scribe to take notes on the discussion or somebody in each group can volunteer to remember each story.
3. Tell the group that you are going to ask each person to share with the small group an experience that they have had of resolving a conflict non-violently. Everyone in the group will have about three minutes to tell their story. A scribe may make a brief note on each story. Then after all members of the small group have had their say, the group should select one story for sharing with the larger group after the larger circle has reformed. (The person who tells the story to the larger group may be the scribe, the person who told the story, or a third person selected by the group; it does not matter.)
4. When all groups are ready, ask people to re-join the larger group. Ask each group to share their selected story and try to summarise the main points of each story on the flip chart.
5. Try and identify Turning Points in each story, which are incidents, moments, attitudes in the stories, on which the movement to a non-violent solution hinged. If possible, use the language of the Mandala (e.g. think before reacting) as this exercise normally precedes the introduction to Transforming Power and it makes the link easier, but it is important not to neglect more varied offerings.

## Processing

- How did you feel about the stories?
- Does it feel good when you are able to take control of the situation?
- Did you recognise that you had a choice?
- Did you recognise your action as a turning point?

## Note

*No story should be lost just because it was not selected by the groups for sharing in the larger circle. If time allows after the large group has given feedback, ask if there are any stories not selected whose owners would like to share them now. If time does not allow, ask participants whether we may collect and keep the stories as written by the scribes. Let them know that we really care.*

# CONSENSUS EXERCISES

**Level** A, B, C

**Purpose** These exercises allow people to practice cooperation and coming to consensus in a group, without talking, so that all can agree without any coercion from others.

## CONSENSUS OCTOPUS

**Time** 15 minutes.

**Materials** None.

### Procedure

1. Get people into small groups. Have each put out one hand into the centre and pile the hands one on top of another.
2. In silence, at the signal, the pile of hands is to move wherever the group wants and in any rhythm it wants: up, down, around. No one may coerce the others or lose contact. When the group feels ready, the movement will come to an end.

### Processing

Ask how it felt. Ask how the power was experienced in the group. Did everyone have moments of giving a lead to the group? Were they aware of other people giving the lead? How did it feel?

## FLAGPOLE (a.k.a. Broomstick)

**Materials** Some kind of a pole or handle (broomstick, mop, plain pole) about four feet long.

### Procedure

1. Ask for six volunteers to work on the task in the centre of the circle.
2. Give this group the pole or handle. Explain that this pole is a flagpole, and the group's task is to reach consensus on where to plant the flag, but without speaking at all. Each person in the group must keep both hands on the pole until s/he is satisfied with its location; when satisfied, s/he is to raise the right hand as evidence of this. The group may move around throughout the circle area, putting the pole down in different locations. Participants have five minutes to make their decision, which will be signalled when all right hands are raised. Ask if everyone understands, and answer any questions.
3. When ready, say "Go!" Stop the action when all have their right hands in the air, or at the end of five minutes, whichever comes first.
4. Have the participants sit in the centre of the circle and share with everyone what they experienced. Ask what roles different participants took, what the process was, and how they felt during it and at the end of the task. If appropriate, point out the relationship between the exercise and the working of Transforming Power.
5. If time permits, repeat with another six volunteers so that more people can experience the silent consensus.

# CONSENSUS: PICTURE SHARING

**Level** A, B, C

**Purpose** To experience consensus.

**Time** 30 minutes.

**Materials** Pictures, mounted in plastic jackets for handing around.

**Note** *The facilitators should prepare a selection of pictures, protected and mounted for passing around. Some of these pictures will be very specifically related to certain themes; others will relate to several possible themes. (Anger and fear can be shown by photos of angry or fearful people and animals; power can be evoked by photos of people working together, people grown old and strong through struggle and pain. Some nature pictures should always be included — natural phenomena such as mountains, rivers and their canyons, trees clinging to barren cliffs, whatever. Use your imagination.) The preparation and selection of the pictures is a part of the preparation that each person and facilitator may find useful in getting ready for the workshop. A large core group of suitable pictures may be found in many places.*

## Procedure

1. Ask each participant to choose a picture, and then ask participants to sit in pairs. Ask the partners to describe the feelings and meanings of the picture to each other. After both have discussed the pictures, each pair should select and agree on only one picture.
2. Then join the pairs in groups of four and ask them to select one picture for their group of four. Repeat the process in groups of eight, and then repeat the process with the whole group, selecting only one picture for the workshop. (This picture might be posted during the workshop.)

## Processing

- How did you feel about giving up your picture?
- What did you learn about communication?
- What did you learn about group decision-making?
- What did you learn about resolving differences?
- How does this exercise apply to your life?

# CONSENSUS TRIANGLES

<b>Level</b>	A, B, C
<b>Purpose</b>	To experience the consensus process while making a design.
<b>Time</b>	30 minutes.
<b>Materials</b>	3"x3"x3"posterboard triangles of six colours — enough for each person to have one set with each of the six colours (perhaps held together with a paper clip).

## Procedure

1. Explain that this exercise has two parts. In the first part, each person will work as an individual without talking. In the second part, people will work in small groups, and talking is allowed.
2. Form groups of 5 or 6. The groups needn't have the same number. Assign each group a workspace.
3. Explain that each person will receive a set of six different coloured triangles. Without talking each person will use the triangles to make some kind of a design, in whatever fashion they wish. If there are no questions, have them begin, reminding them to work in silence.
4. After two or three minutes, call time. Ask each person to explain in their group why they made the design that they did.
5. Next, the task of each group is this: Use all the triangles and come up with one design that represents the whole group.
6. Before coming back to the circle for processing, have everyone walk around to see all the designs. Ask them to return to the circle, staying with their group.

## Processing

- How did you feel? (e.g. heard, included etc.)
- How did each group come up with the one design?
- Was it easy to reach your decision?
- Would anyone have liked to have more of a say?
- Did anyone say, "Well it's not what I want, but I can live with it?"
- How might we use consensus with family and friends? At work? In other settings?
- What did you learn about yourself in relation to how you are in a group? Do you have a need for control, or become silent? Etc.

**Note:** *There may be a variety of results: one group may like one person's design and have each person copy it; a second group may take parts of each person's design and incorporate into a whole in some fashion; a third may create something entirely new. All are fine. The result is not as critical as the process.*

# CONSENSUS: YOU HAVE TO HAVE A HEART

(Can also be used as a Values Exercise)

**Level** B, C

**Purpose** To have an experience of consensus; to clarify values.

**Time** 45 minutes.

**Materials** Paper and pencils; sheets with the patient's names and descriptions, or flip-chart paper posting of descriptions.

## Procedure

1. Pass out paper and pencils and sheets with descriptions of the patients to the participants (or, post the descriptions).
2. Get participants into groups of four or five and explain that they are members of the City Hospital's Ethics Committee and must make a crucial decision as to which of five patients on a waiting list will receive the first artificial heart. The biographies of the patients are given on the handout. Each has a serious heart disease.
3. Each person should first individually assign priority numbers to the five patients: 1 = first in line to 5 = last in line. Participants should try to validate the thoughts and feelings of another member, even if they are different from their own.
4. Then, after each person has made a priority list, the Ethics Committee will meet and each group should try and reach a consensus.
5. After each group has come to consensus, ask them to report back to the larger group.

## Processing

- What was this process like?
- Did you find yourself agreeing to very different rankings after you heard the reasoning of other people?
- How does this apply to nonviolence?
- Which Transforming Power Guide(s) relate to this experience?



# YOU HAVE TO HAVE A HEART Handout

## The patients:

<i>George McKenzie</i>	Age 61. Suspected involvement in drugs and money laundering. Married with 7 children. He is very wealthy and will donate a very large sum to the hospital after the operation
<i>Darren Smith</i>	Age 23. Student. Single. Studies hard, helps support poor family. Wants to be a policeman when he completes the course
<i>Ann Doyle</i>	Age 45. Housewife. Widow. Supports 3 children. Small income. No savings
<i>Johnny Grant</i>	Age 35. Actor. Divorced. Wife has custody of 3 children. Donates to create shelters for the homeless in Iraq
<i>Jean Wilkinson</i>	Age 75. Retired social worker. Widow but with no children. Has moderate pension.

## Guidelines.

- Try to avoid arguing for your own judgment. Be willing to change your mind if other group members have persuasive reasons to change.
- You may be tempted to change your mind just to avoid conflict. Support answers with which you are able to agree.
- Avoid majority vote, averaging or trading.
- Remember that differences in opinion are helpful, rather than a hindrance. From discussion will arise new ideas for solving a problem.

# **CONSENSUS**

## **Handout**

### **(Definition and Guidelines)**

#### **CONSENSUS: DEFINITION**

##### **What It Is Not**

- It is not agreement by vote, coin- flip, or bargaining
- It is not a fast procedure
- It is not arguing for your ranking or changing your mind to avoid conflict
- It is not a win/lose

##### **What It Is**

- It is agreement by discussions, with everyone's views taken into account
- It is slow and time-consuming
- It is listening, responding, being open and seeking out differences
- It is a new way of thinking

**The final product is  
potentially more complete  
than individual knowledge.**

#### **GUIDELINES FOR CONSENSUS**

- Try to avoid arguing for your own judgment. Be willing to change your mind if other group members have persuasive reasons to change.
- You may be tempted to change your mind just to avoid conflict. Support answers with which you are able to agree.
- Avoid majority vote, averaging or trading.
- Remember that differences in opinion are helpful, rather than a hindrance. From discussion will arise new ideas for solving a problem.

# CONSTRUCTION EXERCISE

**Level** A, B

**Purpose** To experience the planning and carrying out of a co-operative effort; to help us to appreciate and develop the communication skills — both verbal and non-verbal — needed to work together for a common goal.

**Time** Thirty minutes

**Materials** Large amount of newspaper; one reel of masking tape per group

## Procedure

1. Divide the participants into approximately equal groups of 4 to 7 and assign each group a working area well clear of other group(s). Give each group a pile of newspaper and a roll of tape. Say nobody is to touch the materials until given the go-ahead.
2. You may explain the purpose of the exercise. i.e. "This exercise is to give us practice in co-operation a way of setting, planning for and reaching a goal, and to help us develop the communication skills needed to succeed at such a project." but many prefer to omit this.
3. Explain the procedure: "The task is for each group to build a single, free standing, self-supporting structure. Each group will have five minutes to discuss the project, decide what to make, then to plan how to co-ordinate the project. During this period, you may plan and discuss all you want; but you may not touch the materials. At the end of five minutes, I will call 'Time.' You may then start construction, but from then on, you may no longer talk. Only signalling will be allowed." (Ask if there are any questions.)
4. Call the beginning of the five minutes. At the end of five minutes, call "Stop talking; begin building?"
5. Allow the work to continue until each group is finished. If they are very slow or the time is limited, it can be cut sooner. At least one team member should observe each group and enforce the no-talking rule.
6. When all groups have finished, open up to general discussion.

## Processing

- How did you feel when doing the activity?
- Did all persons in your group participate? If not, why not?
- Did any one person take leadership? How did this affect the participation of the others?
- Did anyone feel frustrated? Why?
- Did any pattern emerge about how to work best together?
- Did you follow out your plan? If not, why not?
- Did you learn anything from it? What?
- How does this apply to real life?
- Did you find out anything about yourself?

# COOPERATIVE DRAWING

<b>Level</b>	A, B
<b>Source</b>	AVP Youth Manual
<b>Purpose</b>	To experience making a cooperative decision, and working together to carry out the decision.
<b>Time</b>	About 15 minutes
<b>Materials</b>	Large sheets of paper and a huge supply of brightly coloured markers

## Procedure

1. Explain that in a minute you will have the participants form groups of 3. Each group will talk about what they'd like to draw and then work cooperatively to complete the drawing. They'll have about 15 minutes for the whole project.
2. Suggest that in their groups they use a "go-around" to help them decide what to draw and to decide who will do which part of the drawing.
3. Model a "go-around" with two co-facilitators. The first person may want to draw the St. Paul's Cathedral; the second may want to draw a giraffe; the third may want to draw a flower. Discuss how this might be put on paper, that is, what will go where. (If you have only one co-facilitator, ask for a volunteer to model a "go-around." In this case let the volunteer be the first to say what they would like to draw.)
4. When people see that any combination of things might go together divide the group into trios, assign each trio working space, hand out materials and have them begin.
5. Have the trios bring their drawings to the large circle when they are finished. Ask volunteers from each trio to talk about what their trio drew.

## Processing

- Is it easy or difficult to do something creative in a group?
- Did the "go-around" help in making decisions?
- Might they be able to use "go-arounds" in other situations?
- Did everyone get a chance to say what s/he wanted?

**Note:** *You might want to display a couple of modern art works which involve a variety of subjects in one work.*

# CROSSOVER

<b>Level</b>	A, B
<b>Source</b>	AVP Youth Manual
<b>Purpose</b>	To look at similarities and differences in our life experiences and the prejudices/stereotypes we may have about the categories mentioned.
<b>Time</b>	30 minutes (take less time for reflection for a young group)
<b>Materials</b>	A list of 10 - 12 descriptions that are appropriate for your group (suggestions below)
<b>Note:</b>	<i>This exercise can be a community builder, but remind everyone of the importance of confidentiality. It is wise to end with some of the positive categories involving nonviolence. It is possible that some participants may wish to respond to some of the questions asked in the course of doing the exercise. Try to go with the flow and do what you think best meets the needs of the participants. It helps for the facilitator(s) to have some skill and experience in diversity issues.</i>

## Procedure

1. Ask the group to stand in a row across one wall. Allow enough space for some to cross to the other side of the room and feel separated from the initial group.
2. Read a number of descriptions (see over). Ask people to cross over to the other side of the room if the description is true for them as you define it. Even though the description is true, participants may, at any time, choose not to move. However if they do ask them to think about the decision and what it means to them. Ask for a respectful silence during the exercise.
3. After people have crossed ask the participants to look carefully at who is in their group, i.e. those who share this experience with them. Consider quietly, any surprises?
4. Ask those who did not move to observe who crossed over and who is left on their side. While keeping a respectful silence, consider how it feels to be on your side with these particular people.
5. Ask those who moved to look across the room at those who did not cross over. Who is still there? Where are most of the people? Just think about it.
6. Ask the group to take a moment to get a good sense of what this (description) or (group) means to you in your life. Would you change things if you could?"
7. Is anyone alone? What is it like to be the only one of your group?
8. Ask the first group to please cross back over.
9. Continue to consider categories as above, working from easy to difficult.

## Processing

- What happened? What feelings came up?
- Any particular reactions about either moving or staying?
- Did you learn something new about anyone? Were you surprised (without pinpointing any individual)?
- Did you choose not to move any time? Can you say what feelings came up about that decision?
- Did you notice anything about the categories, a common thread?

### **Possible General Descriptions:**

**Note** you may wish to take care about using racial and class differences, depending on the group.

**Please cross over if you**

were an only/oldest/youngest/middle child	were raised as Jewish/Catholic /Protestant
had 5 (6) or more children in your family	were raised as British
had no siblings of the same sex as you	were ever labelled or assumed to be gay
were born/raised in Scotland	were raised by one parent
were born outside the United Kingdom	were raised by a family member other than a parent, e.g., a grandparent
were raised in a rural area	are or have been a single parent
were raised on a farm	lived in a home where there was a problem with alcohol or drugs
were raised in a working class environment	lived in a home where there was physical, verbal or sexual harassment
were raised in a family with ample economic resources	lived in a foster home
were raised in a family where money was limited	one time had or now have a physical, emotional or psychological disability
were raised as Eastern European nationality	are a person who ran away from home
were raised as African, African-American, or Caribbean	are not or have not been on speaking terms with a family member
were raised as West European nationality	
were raised as Asian	
were raised as a minority of any kind	

### **Possible Description Pertaining to Fights and Weapons**

**Please cross over if you**

have seen a fight	have been goaded (persuaded) to fight by someone else
have been in a fight	
have shot/stabbed someone	
have been in a fight where blood was drawn	have had a friend or family member hurt by physical violence
hurt someone else physically	have been hurt by physical violence
have started a fight	

### **Possible Descriptions Pertaining to Nonviolence**

**Please cross over if you**

have been tempted to fight but didn't	have been talked out of fighting
have talked someone else out of fighting	wish someone had talked you out of fighting

# CROSS THE RIVER

<b>Level</b>	A, B, C
<b>Purpose</b>	To practise cooperation in a fun way.
<b>Time</b>	20 minutes
<b>Materials</b>	Masking tape, 8-12 Flotation mats (e.g. Ikea plastic chopping boards, or squares of card)

## Procedure

1. Divide the participants into groups of about 4 to 5.
2. Use masking tape to create 2 lines on the floor about 4 metres apart.
3. Explain that the space between is a fast-flowing deep river and the whole team are to cross the river in silence using 4 flotation devices. They may only speak while planning. The flotation devices are mats about A3 size (12 inches x 16 inches). They must be stood on to cross the river. However, if at any time the mats are not touching a hand or a foot they float away and are no longer available.
4. They may need to restart more than once to complete the task.

## Processing

- Why did you fail the first time?
- Did you use non-verbal communication and if so what and how successful was it??
- How did you communicate non-verbally
- In what ways would you improve your planning?
- Did you work as a team? How did that help or not help?
- What did you learn about yourself from this exercise?

# DOTS

**Level** A, B

**Purpose** To help participants to understand how we silently identify with the groups to which we belong, while at the same time we reject those who don't belong.

**Time** 30 minutes.

**Materials** Approximately 5 sets of stickers of assorted colours.

**Note:** *People who have taken part in this exercise previously should not participate, as it may inhibit the intended experience of rejection and isolation.*

## Procedure

1. Ask the group to close their eyes. Explain that you are going to walk around the room and place a sticker on the forehead of each participant.
2. Place stickers on the foreheads of participants. Vary the size of colour groups (e.g., 2 greens, 4 reds, 5 blues). Select one to three individuals (depending on group size) who will each receive a sticker of a different colour from that of anyone else in the room. Apart from these unique individuals, make sure that there are at least two, and up to five, people in the room who share the same colours.
3. Ask the participants to open their eyes and ask them to, arrange themselves "as you think best" without talking. Explain that they may assist others but they may not speak. When all have found and joined their groups, there should be only the one, two or three individuals with a unique coloured dot who are still trying to identify with a group.
4. Once it is clear to those people that they do not belong to any group, ask everyone to sit back down.

## Processing

1. Explore the feelings of whoever did not belong, as well as the feelings of those who did. Point out that it was never stated that you couldn't let others become a part of your group; then ask if it occurred to anyone to invite the "different" person into their group. Or perhaps someone may have wanted to break off from their own group and form a group with the "different" person.
2. Try to relate this experience to how it applies to our everyday interactions with others, both within and outside of our groups.
3. Further questions
  - How did you find your group?
  - How did you feel when you found your group?
  - Of the ones who were unique, how did you feel when you couldn't find your group?
  - How did you resolve the issue of where you belonged?
  - What does this have to do with real life?
  - Did it occur to anyone to invite the different ones into your group? Why? Why not?
  - How can the existence of different groups lead to violence?
  - When are groups good and when are they harmful?
  - What is good about belonging to a group?
  - How does this relate to Transforming Power?



# EMOTION PICTURES

**Source** Playing with Fire

**Level** A, B

**Purpose** To brainstorm reactions to emotions, and to gain an overall picture of what particular words mean to the group.

**Materials** Felt tips and several large pieces of paper for each participant. Several copies of "How do you feel?" (Faces) handout for reference.

**Time** 15 - 20 minutes

## Procedure

1. Explain that you want to know what particular words mean to you. There is no right or wrong answer, only your own personal interpretation.'
2. Explain that they may work in pairs if they wish and when they hear the word, they should very quickly sketch the face or the body that you think looks like the word. They have no more than a minute for each sketch. We are not looking for works of art. Use stick men if you wish.
3. Ask them to hold up their picture and look round the room and see if anyone' else's looks like their own. If so they should go and stand next to them.
4. Some suggested words.:

*Anger, hate, frustration, anxiety, love, laughter, prison, home, children, school, etc.*

Listen out for topical subjects. (Add a few of your own if you wish). Use only one at a time. Continue until the group reaches a natural conclusion

## Processing

- Were you surprised at some of your own reactions?
- Did you notice differences between the responses of members of the group?
- Does this tell us anything about the way we react to what people say?

Post some of these sketches around the room with the participants' permission.

# ENEMIES 1

<b>Source</b>	Playing with Fire
<b>Level</b>	A, B
<b>Purpose</b>	To explore the concept of " <i>enemy</i> "; to discover what is the group acceptance of an idea compared to the individual.
<b>Materials</b>	Pen and paper for each member
<b>Time</b>	15-20 minutes

## Procedure

1. Hand out small piece of paper and pen to each member
2. Ask them to write down the names of individuals or groups in society who they regard as an enemy, either to themselves or to society in general. (They need not name actual individuals, but could use words like "ex" or "boss" or "officer" etc.)
3. Ask the group "What does the word "enemy" mean to you? Write these on a flipchart.
4. Ask how did they become your enemy? Were you taught, or where did you learn, to regard these people as enemies? If so, by whom?
5. Ask what feelings do you get hearing the word "enemy",? (Scribe these)
6. What fears are brought up when you think about the enemy?
7. What do you think about them? E.g. "they are wrong" "We are better than them" "They want to hurt us (me)"
8. How do we (did you) make an enemy?
9. Do you have anything in common with your enemy? (e.g. families, lifestyle, dreams)

This exercise can be followed up with *Enemies 2*.

## ENEMIES 2

**Source** Playing with Fire

**Level** A/B

**Purpose** To recognise aspects of ourselves that are hard to accept; to confront our own fears and hates.

**Materials** Pen and paper

**Time** 20 minutes

### Procedure

1. Ask participants individually to make a list of things you dislike or are not comfortable about themselves. (This will not be shared with the whole group)
2. Ask them to make another list of things that you are **not**, but you would **like to be**.
3. Ask them to find a partner whom they trust. Compare these lists with your partner.

### Processing.

- Think back to the previous exercise (Enemies 1); can you make any links between your list, and the things you disliked about your enemy? Can you see anything in them that you reject about yourself? Make sure you consider the lists of both partners.
- Did anyone find anything about themselves, that they rejected in their enemies?
- If so what does this tell us?
- Does it help us to see our enemy in a different light?

# MY ENEMY (1) Handout

**Level**            A, B

Think of someone, or a group, who you really dislike.

If you can't think of anyone, try to recall someone that you learnt to hate or fear as a child.

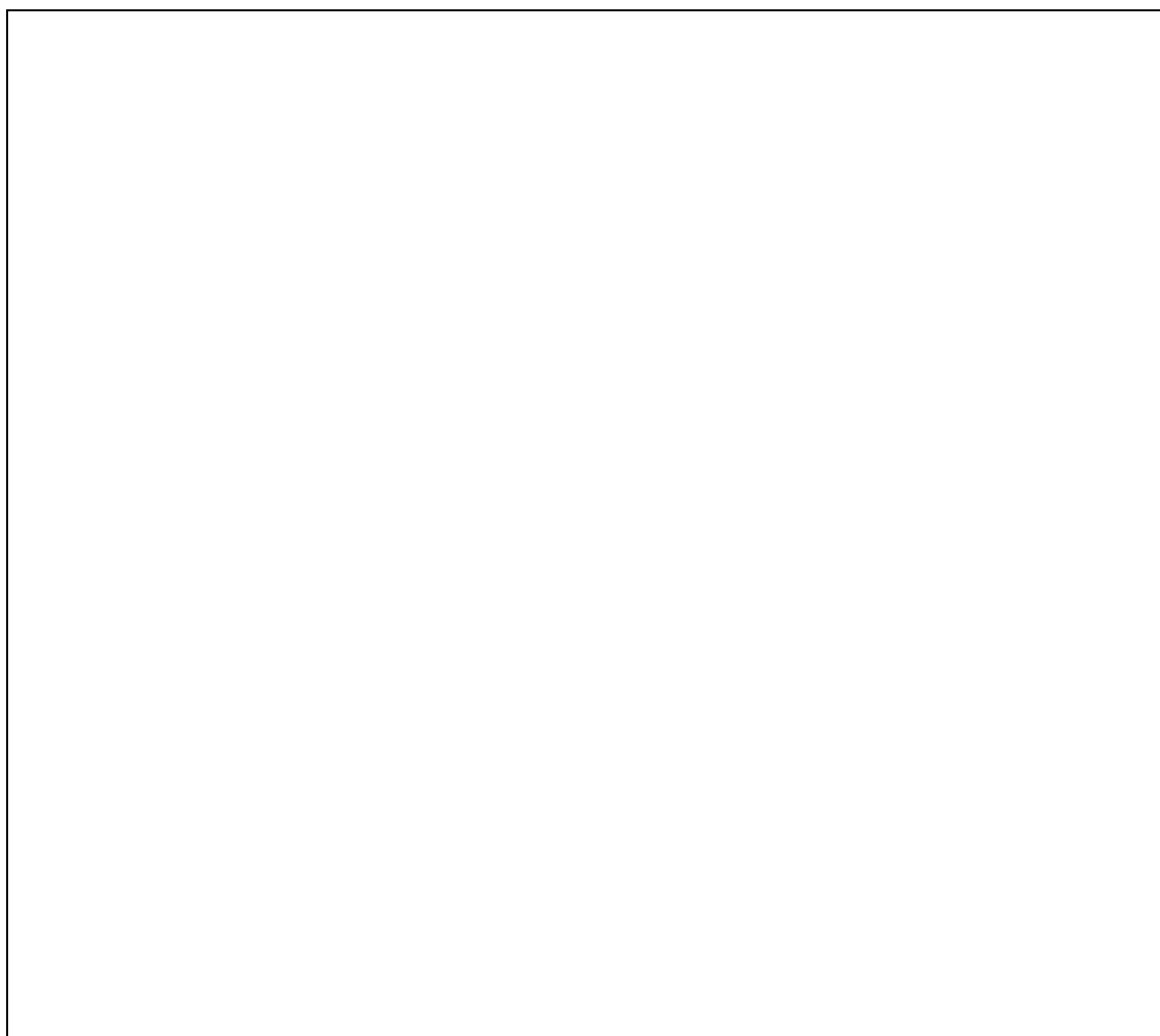
Write down three things that you hate or fear about them.

1.....

2.....

3.....

You can draw them (or it) if you wish.

A large empty rectangular box with a thin black border, intended for a drawing of the enemy mentioned in the text.

## MY ENEMY (2) (Handout)

**Level** A, B

Make a list of things you dislike or you are not comfortable about yourself and which you don't like to admit.

1.....

2.....

3.....

Now make a list of qualities that you don't have, but you would like to have

1.....

2.....

3.....

Now look back at My enemy (1).

- Are there any links with that list and this list?
- Do you have qualities in common with your enemy?
- Is there anything in them, that you reject in yourself?
- Is there anything in them, that you would like to be?

# ESCALATOR

**Level** B, C

**Purpose** To show how small misunderstandings and lack of communication of feelings can lead to an escalation of a conflict and how each person could divert the conflict to a non-violent outcome.

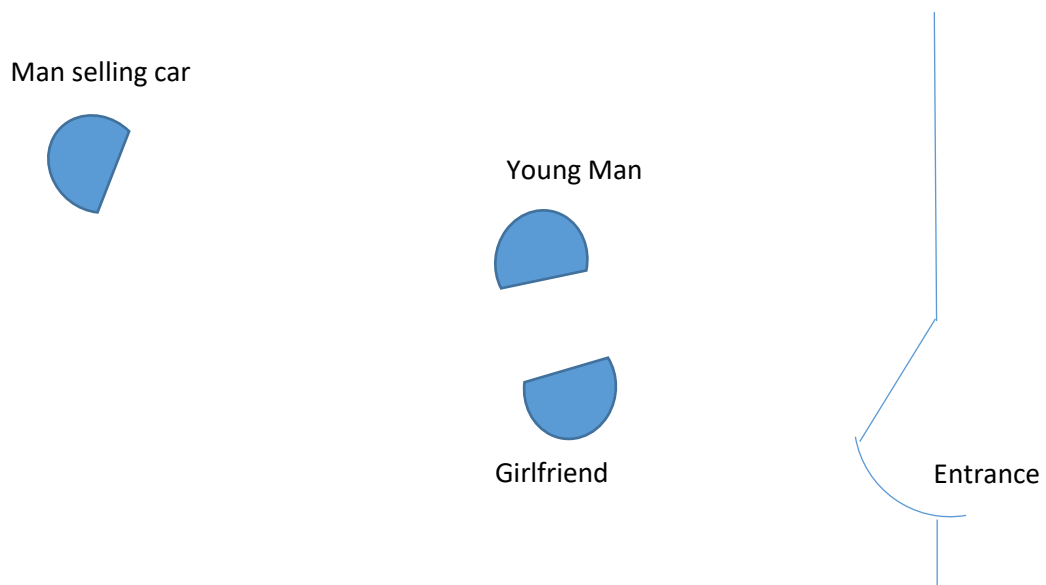
**Time** about 25mins

## Procedure

1. Explain how small misunderstanding can escalate into violence and how each person involved has the power to change the outcome (refer to **Transforming Power**)
2. The following is a useful scenario. Explain and break it into three steps.
  - i. A young man is sitting in a pub with his girlfriend. He is very keen on football (or cars) and is continually talking about the last match. His girlfriend is getting rather bored. A man is sitting on his own in the pub waiting for someone to turn up to do a deal about buying a car. He is watching the door and it happens that the girl is in his line of sight (see sketch below).
  - ii. The girl thinks he is trying to flirt with her and starts smiling back and flirting. The man is rather confused by this. The young man begins to think something is going on between the two of them.
  - iii. The young man gets angry and goes over to hit to other man.
3. It helps to have three participants either role-playing the scenario or sitting in the positions of the three characters without saying anything.
4. At each stage ask the group what feelings they think each character has (e.g. excitement, bored, nervous etc.)
5. Go back over each stage and ask the group what each character could have done to avoid the violent outcome. (E.g. the girl could share her feeling of boredom (**I message**) or could suggest they move or go home. The young man could be more aware of her feelings).

## Processing

- How does this relate to *Transforming Power*, *The Iceberg* and *I messages*?
- How much did anyone share their feelings (refer to flip chart)?
- Point out that at each stage the options for diverting to a non-violent outcome becomes more difficult.



# FACTS/FEELINGS PERSON

**Level** A, B

**Purpose** To provide a tool to use and encouragement to use it in private to get in touch with the different layers of their feelings.

**Time** 30 minutes.

**Materials** Copies of the blank Facts/Feelings Person handout for each participant.

## Procedure

1. Draw on the flip-chart a balloon-like human figure large enough to write around and inside of. Above the head, write the word BIRTH.
2. Explain that there are hundreds of facts, things that have influenced us, caused us to react, to feel. This started at the moment of birth (point to the word above the human figure).
3. Continue that throughout our childhood each of us can list the many happenings, events & people, as we grew up, on the streets, in relationships, at work,... Begin to add these around the outside of the figure, including some specific facts likely to have been experienced by participants in this group e.g. first day of school, fighting, first girl or boyfriend, being busted. Start to ask for examples from participants.
4. When the figure starts to become fairly well surrounded with external facts and experiences, stop and explain that everything which occurs in our lives causes a reaction, whether we show it or even admit it to ourselves. In order to know ourselves, to be honest with ourselves, we have to accept all our feelings, good and bad.
5. Now ask for reactions/feelings to some of the facts listed around the figure, working towards contradictory reactions to the same facts e.g.
  - "I was afraid at first ... ,"
  - "I hated that brother ... ,"
  - "I was hurt ... ,"
  - "It felt good to see that cop go down ... ," etc.

Write a few of the responses on the inside of the figure with an arrow pointing toward the outside "fact" or experience each response relates to.

6. After a few feelings have been recorded inside the figure, stop and conclude with:  
"Now we have a hypothetical Facts and Feelings Man (or Woman) started. It is worthwhile for each of you to fill in your own Facts and Feelings. It will take a longer time for you to spell it all out. Be honest in digging it out."
7. Either distribute blank copies of the Fact/Feelings Man/Woman to be worked on privately at this time, or, if time is limited, invite participants to take the sheets with them to work on.

*Note: Move this exercise along quickly, not permitting discussion or analysis to develop too far. This is a sensitising exercise to encourage further effort in private. It calls for too much risk of understanding of self to permit it to go too far in public.*

**HANDOUT**

**FACTS/FEELINGS PERSON**

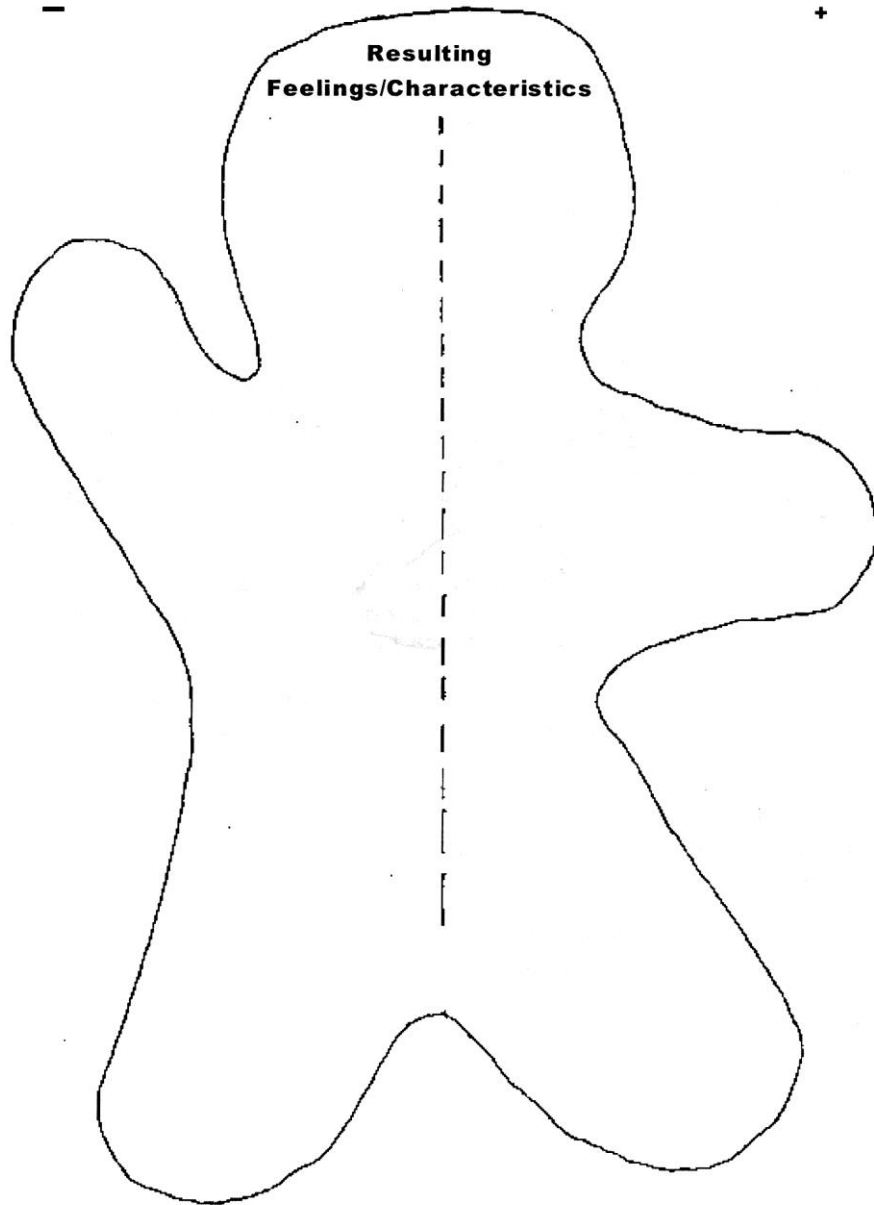
**Events/People/  
Relationships**

**BIRTH**

**Events/People/  
Relationships**

—

+



**D-75**

**Facts/Feelings Person**



# HOW DO YOU FEEL WHEN...?

**Level** A, B

**Purpose** To get in touch with how we feel in certain situations and how others may have a very different response.

**Time** 15 minutes.

**Materials** 5"x8" cards with feelings written on each: e.g.: Happy, Embarrassed, Frustrated, Angry, Sad, Excited, Proud, Apprehensive, and Fearful.

## Procedure

1. Post the feelings cards at intervals around the room. Tell the group you will be making some statements and participants are to stand in front of the card that best describes how they feel in that situation. If there is no word which describes their feeling they can stand in the middle.
2. After participants go to their cards, ask each (or some) why they feel that way. Ask people in the middle what they feel and why. How do you feel when:
  - a. A good idea you have works out.
  - b. You haven't prepared for a test.
  - c. Everything is under control.
  - d. You get compliments.
  - e. You don't know what's going to happen.
  - f. You see bullies picking on someone.
  - g. You get blamed for something you didn't do.
  - h. You can't get something to work.
  - i. You win a game.
  - j. You enter a room full of people you don't know.

## Processing

- Do the processing in the large group; ask those who have not shared how they felt about doing it.
- Are you surprised at anything? At your own reactions? At others' reactions?
- Why, do you think, different people can have very different reactions under the same circumstances?

# FEAR, STAGES OF

## Worksheet

For each stage, think of at least 3 things that you regularly experience that trigger that feeling.

Then think of things you can do to resolve or de-escalate each one.

### STAGES OF FEAR

#### APPREHENSION

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_

### RESOLUTION OR DE-ESCALATION

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_

#### ANXIETY

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_

#### FEAR

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_

#### PANIC

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_

#### TERROR

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_

- a. \_\_\_\_\_
- b. \_\_\_\_\_
- c. \_\_\_\_\_

# FIND SOMEONE WHO ..

**Source** AVP Youth Manual

**Level** A, B, C

**Purpose** Useful as an ice breaker before the workshops begins and you are waiting for everyone to turn up!

## Procedure

Go around the room and ask different people if one of these categories fits them. Write their name on the line. Try to get as many as you can.

Owns a pet.....

Has children.....

Is an aunt or an uncle.....

Plays any sports.....

Has travelled to other countries.....

Has relatives abroad.....

Is a night person or a day person.....

Can play an instrument.....

Has had a speeding fine.....

Likes computer games.....

Likes reading.....

Has been in the armed forces.....

Is a vegetarian.....

# FISHBOWL INTERVENTION

<b>Level</b>	B, C
<b>Purpose</b>	To help us to understand it is OK to ask for help, and to know how to help others; to practice putting ourselves into someone else's shoes
<b>Time</b>	30+ minutes, depending on the nature of the group
<b>Materials</b>	Half a sheet of A4 paper, one for each member, pens, small box.

## Procedure

1. Ask each member to think of a situation they are in at the moment that is causing some difficulty. Write this on the paper anonymously, and clearly, in as few words as possible. Fold it and place it in the box.
2. The group sit in a circle with the two chairs in the centre, the box of papers nearby.
3. Ask for a volunteer to sit in one of the chairs, pick up one piece of paper, and read out the contents as if it is their own problem (. If it is their own, then replace it and choose another.)
4. Anyone may then come and sit by the first person and try to help them to find a way to overcome the difficulty. Suggest this is best done by asking questions rather than giving advice, or saying "what I did, or would do."

## Processing

- Did this process help anyone with the situation causing them difficulty?
- Were other people suggestions different to the way you have tackled it?
- Was being given advice helpful or not? If so why? If not why not?
- Was it easier to give advice to others without being involved?
- Do you react negatively when other people give advice?
- Was it helpful to just listen?

# FORGIVENESS

**Level** B, C

**Purpose** To see the relationship between, grudges, grief, hurt and forgiveness.

**Note** It is helpful to have done *Feelings statements (I messages)* before this exercise, and possibly *"In his shoes"* as well. Follow up with *"Forgiveness Quadrants"*.

**Time** About 30 minutes

**Materials.** Scrap paper, Pens, boards, Forgiveness handouts, chairs or a table.

## Procedure

1. Explain that this is a private exercise. Pass out the handout *"Forgiveness"*.
2. Ask each member to write the name of a person on a small piece of paper, with whom they have a grievance. Fold it up and place it on an empty chair in the centre of the circle, or if you are short of chairs, on a table in the centre, or on the floor. They should be able to look at the imaginary person in front of them.
3. Now, slowly, one item at a time, with long pauses, ask them to write down on their handout, answers to the questions you will ask. (Some may need a helper in writing down their thoughts)
  - i. What is it that is hurting you about this person and the situation?
  - ii. How does this make you feel? Is it hatred? Or is it anger? Or something else?
  - iii. If it is anger, this is a kind of energy. You can use it to move things along. What could you do?
  - iv. If it is hatred, what is it doing to you?
  - v. Can you see this person as a person like yourself? Are they hurting too? Do they have weaknesses? What do they need? (Try to help them to be positive here, rather than "he needs a dose of his own medicine!")
  - vi. Do you want to rebuild your relationship with this person?
  - vii. What would you have to do for that to happen? Here are some suggestions you may choose.
    - a. Talk to them
    - b. Tell them how you feel about the situation
    - c. Say how it has affected you
    - d. Say what you would like to happen
    - e. Anything else?
    - f. Ask for their forgiveness, or, tell them you forgive them. Could you do that?
  - viii. What will be your next move?

Now take your handout, and the piece of paper with the name on it, keep them safe, and make your plan.

**Note** Be sure to follow up this exercise with something light and lively, before breaking for coffee. Remind them what you will be doing after the break.

# Forgiveness

Anyone can hold a grudge, but it takes a person with character to forgive. When you forgive, you release yourself from a painful burden. Forgiveness doesn't mean what happened was OK, and it doesn't mean that person should still be welcome in your life. It just means you have made peace with the pain, and are ready to let it go.



[www.HappinessInYourLife.com](http://www.HappinessInYourLife.com)

## Choosing to Forgive . . .

Unlocks the Cell to the Prison inside your heart – it sets YOU free!



# FORGIVENESS Handout

1. What is it that is hurting you about this person and the situation?

.....

1. How does this make you feel? Is it hatred? Or is it anger? Or something else?

.....

2. If it is anger, this is a kind of energy. You can use it to move things along. What could you do?

.....

3. If it is hatred, what is it doing to you?

.....

4. Can you see this person as a person like yourself? Are they hurting too? Do they have weaknesses? What do they need? Do you want to rebuild your relationship with this person?

.....

5. What would you have to do for that to happen? Here are some suggestions you may choose. Underline ones you could do.

- Talk to them
- Tell them how you feel about the situation
- Say how it has affected you
- Say what you would like to happen
- Anything else?

- .....

.....

6. Ask for their forgiveness, or, tell them you forgive them. Could you do that?

.....

7. What will be your next move?.....

# FOUR BEHAVIOURS

**Level** A, B

**Purpose** To help participants to see the difference between types of behaviour, and to practice them in a safe way, using various scenarios.

**Note** *It is useful to have done "Blaming and non-blaming language" before you do this exercise.*

**Time** 20-30 minutes

**Materials** Four large sheets of paper with felt tips.

## Procedure

There are various ways to do this exercise.

1. Write on the flipchart in four segments the names of the four behaviours, asking the group if they can name them.
2. Or ask the group to divide into four groups, with one sheet of paper per group. Each sheet should have the name of one behaviour.
3. Or ask each group to brainstorm what they think are the features of the behaviour they have been given.
4. Or with one facilitator scribing, ask each group to call out some of the features of their behaviour, and write these on the four segment flipchart. Others may also contribute if they wish. The handout may be used to summarise the points
5. Return to a big group. Set up a brief scenario. Ask for volunteers to play the part(s) in the manner of each behaviour, in turn. Facilitators may need to take part themselves to get things going, but group members usually enjoy taking part in this with a little encouragement. Sometimes the scenario can be run first.

Scenarios need to be simple and short e.g.

- A queue at the bar, barman (or woman) is busy serving several people. Someone comes in in a hurry and butts in to get his drinks, causing another person to wait longer. It may help for the person not being served to be the only person exhibiting the four behaviours with others just reacting as they would.
- Shop assistant is approached by a customer who wants to exchange faulty goods. This could involve a third party, the manager. The shop keeper could react to the different behaviours of the customer.

Make sure each scenario has demonstrated each behaviour in a way which shows the group what each one looks like.

## Processing

- Ask the group which behaviour was the most successful and least harmful.
- Who 'won' and who 'lost' in each scenario?
- Can they relate this to any conflicts in which they have been involved?



# FOUR BEHAVIOURS      Handout 1

## **Aim to be assertive when expressing a need.**

An assertive person is confident and clear about their needs and expresses them calmly, allows the other person time to respond respectfully, and is prepared to modify their request in the light of that response. Above all their behaviour is non-threatening and will vary according to the person they are speaking to.

Their **body language** will be open and their tone of voice is calm.

The **outcome** is satisfying for everyone involved.

Think! "This is who I am. This is what I want and I am not threatening you"

## **Avoid being aggressive.**

An aggressive person's behaviour is intended to cause fear as a way to achieving their goal. Threatening, attacking or belittling has only limited success and separates the aggressive person from the rest of society.

Their **body language** is threatening and their tone of voice is sharp.

The **outcome** is violent.

## **Avoid being passive.**

A passive person does not state their needs because of fear of receiving the aggressor's violence. They do what they are told rather than what they want. Often this is because they believe themselves to be an unworthy person. They rarely express their opinion.

Their **body language** is protective and their tone of voice is submissive.

The **outcome** is isolation and violence.

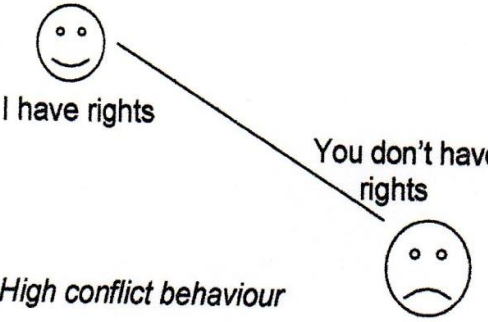
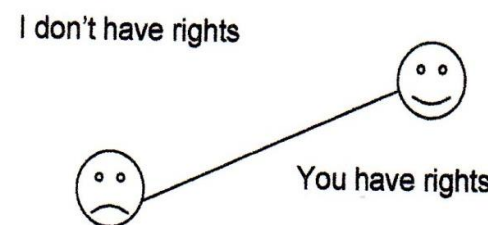
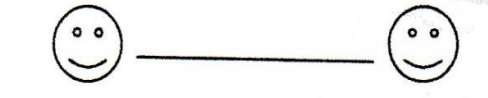
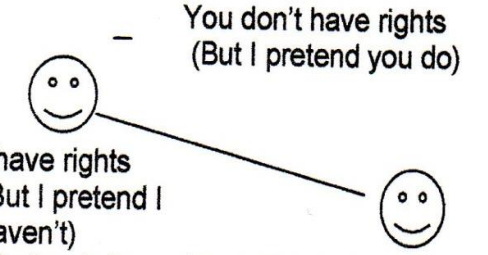
## **Avoid being passive aggressive.**

A passive aggressive person is not openly aggressive but uses quiet and calm tactics to manipulate and control others or to sabotage their plans. The aggression may have been bottled up for some time because they have not felt safe to express their needs. The urge to be this way comes from fear of being seen to act and may be aimed at someone other than the main target out of spite.

They will be a master of **body language** and persuasiveness.

The **outcome** is underhand and violent.

## FOUR BEHAVIOURS Handout 2

<p><b>AGGRESSIVE</b></p>  <p><i>High conflict behaviour</i></p>	<ul style="list-style-type: none"> <li>• finger wagging</li> <li>• shouting</li> <li>• not listening</li> <li>• using sarcasm</li> <li>• stating opinion as facts</li> <li>• blaming</li> <li>• making assumptions</li> <li>• giving orders</li> <li>• "you'd better..." "that's rubbish..."</li> <li>• interrupting</li> <li>• blaming</li> </ul>
<p><b>PASSIVE</b></p>  <p><i>Avoids conflict</i></p>	<ul style="list-style-type: none"> <li>• apologising a lot</li> <li>• putting yourself down</li> <li>• not saying what you think</li> <li>• not asking for what you need</li> <li>• agreeing to things you don't want to</li> <li>• backing down</li> <li>• quiet strained voice</li> <li>• fidgeting, avoiding eye contact</li> <li>• "I can't..." "It doesn't matter..."</li> </ul>
<p><b>ASSERTIVE</b></p>  <p><i>Constructive approach to conflict – does not avoid, but works for good outcome</i></p>	<ul style="list-style-type: none"> <li>• stating clearly what you want/feel/think</li> <li>• listening to the other person</li> <li>• acknowledging the other person's view points</li> <li>• able to give praise and constructive criticism</li> <li>• clear steady, firm speech</li> <li>• problem solving approach</li> <li>• "How about..." "Shall we..." "How would you feel if..."</li> </ul>
<p><b>INDIRECT AGGRESSIVE</b></p>  <p><i>(Pretends to avoid conflict, but actually creates it)</i></p>	<ul style="list-style-type: none"> <li>• doesn't say what s/he thinks, but shows it through silence, sarcasm, withholding communication/warmth</li> <li>• does what s/he doesn't want to do in a way designed to create discomfort in others – e.g. noisy washing up, a stony face, very brisk, efficient movements</li> <li>• "It's not <b>me</b> being unpleasant..."</li> <li>• replies to "what's the matter?" with "nothing"</li> </ul>

# FOUR BEHAVIOURS Handout 3

## ASSERTIVE BEHAVIOUR

**Level**            A, B

- By standing up for our rights we respect ourselves and are more likely to be respected by others.
- Not letting others know how we feel is a form of controlling them.
- If we don't tell others how their behaviour affects us, we are denying them an opportunity to change.
- When we do what is right for us, we feel better about ourselves and have more authentic and satisfying relationships with others.
- Everyone has the right to courtesy and respect.
- We have the right to express ourselves as long as we don't violate the rights of others.
- Much is to be gained from life by being able to stand up for ourselves, and also by honouring the same rights in others.
- When we are assertive, everyone involved can benefit.

### **To think about:**

- What is the difference between "assertiveness" and "aggressiveness?"
- What is the difference between "rights" and "power?"
- Where is assertiveness appropriate and where is it not?

## FOUR PART LISTENING

**Level** B, C

**Purpose** To help participants to identify and distinguish among facts, feelings and values, as an introduction to I-Messages.

**Time** 45 to 60 minutes.

**Materials** Flip-chart paper.

### Procedure

1. Break participants into groups of four.
  - Explain that they are each going to take a turn speaking about a topic. (Example: "A problem I am dealing with in my life.")
  - Ask the group to decide who is A, B, C and D, and to remember their letters throughout the exercise.
  - The speakers explain their problem in no more than 5 minutes each, while each of the three listeners will be listening for a different aspect of the story.
2. To minimize confusion, use the flip-chart paper to write which letter is taking which part in each round.
3. The first time around: Speaker will be A. Listener B will listen only for feelings. Listener C will listen only for facts. Listener D will listen only for the values and beliefs (e.g. family is the most important thing to me) which seem, to the listener, to be underlying what the speaker is saying. (e.g. family is the most important thing to me.)
4. After the speaker is finished, each listener will feed back what they heard from the point of view from which they were listening, and the speaker will let them know if there were any misunderstandings or things left out. Allow 5 minutes each for speaking and feedback from each point of view.
5. Then switch roles: Speaker will be D. Listener A will listen only for feelings. Listener B will listen only for facts. Listener C will listen only for the values and beliefs.
6. Continue two more rounds until each person has had an opportunity to speak, and to take each of the roles.

### Processing

- Was it difficult to separate out the three aspects of listening?
- Were some types of listening easier for you than others?
- How does this relate to Transforming Power?
- How does this relate to non-blaming language?
- Was this useful in your own life?

*Note: It is suggested that you immediately follow this exercise with an exercise on non-blaming language / I-Messages.*

# FROM ANOTHER POINT OF VIEW

**Level** B, C

**Purpose** To practice looking for the good in each person and developing an empathic viewpoint.

**Time** 30 minutes.

**Materials** A pad and pencil for the scribe in each group.

## Procedure

Divide participants into groups of four with a scribe in each group. Explain to the group that you will read some scenarios depicting behaviour that could easily create anger, annoyance or lead to a fight. However, there might be some understandable reasons that the person is acting that way. Ask the groups to find how many good, understandable reasons they can think of, and jot them down.

Allow five or six minutes for them to make a list. After each scenario, ask the groups to report on their lists, adding items not reported by other groups.

After all or some of the scenarios have been read and reported on, come back to the large circle for discussion.

## Scenarios

1. Someone accidentally bumps into a person coming out of a prison hospital visiting room. The person loses it and starts swinging and swearing. Rather than blaming him/her and fighting back, what understandable reasons might s/he have to be feeling and acting this way?
2. A prison officer is always very stern and frequently denies inmates requests, citing rules and regulations as his reason. What good motives or understandable things could be going on for him/her?
3. A person's wife/husband visits often. Suddenly they hears nothing for two weeks, but gets one hastily scrawled postcard saying they are busy, sorry, will come soon. What good motives or understandable things could be going on for them?
4. A usually cheerful man snaps at his friend when asked an innocent question about what he's been up to. What good or understandable things could be going on for him?
5. Son or daughter phones or texts every week. This correspondence suddenly stops and ceases for several weeks. What could be happening?
6. A woman at a bus stop begins shouting at her child and hits her. What might be behind this and what might you do?

## Processing

- How did you find the exercise? Was it hard or easy?
- Do appearances sometimes prevent thinking of these underlying factors?
- Do these factors matter?
- Is the information helpful?

*Note: This exercise is similar to "Quick Decisions." It helps to start with a different group after each scenario.*

# GETTING IN TOUCH

**Level** A, B, C

**Purpose** To work on some of the eternal questions that confront the peacemaker (and everyone else) about anger and violence. To help members of the group disclose some of their anger safely and creatively.

**Time** 30 minutes

**Materials** Four file cards per person (or paper divided into quadrants). A dark marker for each person (so that people can read the cards from afar). (If literacy is a problem, consider using prepared cards, so that persons need only add a single word if they wish.)

## Procedure

1. Tell participants that you will give them four sentences to complete on the cards or paper. Choose the sentences according to the topic from the list below. Participants should complete them with the first response that occurs to them. They should not censor or modify the response. Caution the participants to print their response clearly — one to each card so others can easily read the answers.
2. Write the following 4 sentences on the flip chart or read them, one at a time, allowing enough time for the answers to be transcribed. When the answers have been completed, the participant should tape the cards or paper to their chest.
3. Ask the group to stand up and circulate around the room, reading one another's responses to the questions. This should be done in TOTAL silence!
4. After the silent milling reconvene the group. Suggest to them that you would like to begin the discussion of their feelings about the topic chosen.

### Anger:

1. I feel angry when ...
2. I feel that my anger is ...
3. When I experience other people's anger directed at me, I feel ...
4. I feel that other people's anger is usually ...

### Power

1. I feel powerful when ...
2. I feel my power is ...
3. When I experience other people's power I feel ...
4. I feel other people's power is usually ...

### Self-control

1. I have self-control when...
2. I lose self-control when...
3. When I see a friend who is out of control, I feel...
4. Ways that I help a friend to have more self-control are...

### Patience

1. I feel patient when...
2. I feel impatient when...
3. Things that help me to become more patient are...
4. When people are impatient with me, I feel...

#### Stereotyping

1. When I am labeled or judged I feel...
2. Ways I deal with being stereotyped are...
3. I tend to judge or stereotype others when...
4. Ways I have learned to avoid stereotyping others are...

#### Potential

1. I think I reach my potential when...
2. When I reach my potential, I feel...
3. When others reach their potential, I feel...
4. One way I help others reach their potential is...

#### Fear

1. Things that scare me are...
2. When I'm scared or afraid, I tend to...
3. Things that help me deal with my fear are...
4. Ways that I help a friend deal with his or her fear are...

#### Communication

1. I find it easy to communicate when...
2. I find it hard to communicate when...
3. Ways that other people can communicate with me..
4. Ways other people block communication are...
5. Ways I block communication are...

#### Processing

- Why was it easy or difficult to share these feelings in a public way?
- When you look at the responses of people, are they ones you would have predicted? Why? Why not? Were there any surprises?
- In your life, do you usually let people know how you feel: In your family? With people you know well? With people you don't know well or at all?
- Which Transforming Power guidelines can help us?

#### NOTE:

*This is a tricky and complicated area. Go slowly, but be thorough in searching out feelings and socialized attitudes.*

# GRUDGES

<b>Level</b>	A, B, C
<b>Purpose</b>	To think about why you might have a grudge against someone and what would happen if you let go of it.
<b>Time</b>	10 minutes part 1 and 10 minutes part 2
<b>Materials</b>	Handouts <i>Addiction to grudges</i> . Scrap paper, one piece for each participant, pens and boards, dustbin.
<b>Note</b>	<i>This is a very powerful and emotional exercise. Be sure to precede it and follow it with something lighter.</i>

## Procedure

1. Use the handout either as a handout, or as a meditation. Give out the boards and scrap paper and pens.
2. Explain that this will be done in private and in silence.
3. Ask participants to write down the name of the person with whom they have a grudge. They may also write down just a few details of the grudge.
4. When everyone has done this, bring on the dustbin (Kept out of sight until then).
5. Ask them, when and if they feel ready, to screw up the grudge they have just written down, and throw it in the bin. Some may not feel able to do this, but do not comment on this, only to say it is not compulsory, and you understand if some may not be able to do it. Explain that this is a symbolic act, and explain what that means if they do not understand.

## Processing

- How does it feel to get rid of your grudge?
- Do you think you will be able to follow it through?
- What difference might it make to you, or to them?
- If necessary ask if anyone who was not able to give up their grudge to say why, or offer to talk with them afterwards.

**Note** *An exercise on forgiveness may be useful as a follow up to deal with negative feelings.*



# GRUDGES

## Handout

(or you might like to use this in meditation style.)

**Level** A, B, C

**Purpose** To ask participants to think in silence about various aspects of a grudge.

1. If I have a grudge, is it against– my ex-partner, someone in my family, a judge or solicitor, another prisoner, prison staff?

.....

2. Feeling sorry for myself. Do I see myself as a victim? Am I looking for sympathy?

.....

3. Getting revenge is a very old human instinct. Is that what I want? If I try to “get my own back”, will that make anything better?

.....

4. Holding onto a grudge makes me feel self-righteous. If I am “right”, there has to be someone else who is “wrong”. Would this change if I let go of my grudge?

.....

5. Anger makes me feel powerful. If I give up my grudge, does that mean I am less powerful, or more?

.....

6. If I let go of a grudge, and forgive someone, is that a sign of weakness, or of strength?

.....

7. If I forgive someone, or give up my grudge, what difference might it make in my life?

.....

.....

# **HANGING ON TO GRUDGES**

## **Handout**

### **Why we don't forgive and hang onto grudges**

Let's look at some of the reasons we hang onto grudges:

1. We believe that letting go of grudges and forgiving someone is a sign of weakness. We might have to give up our tough, macho attitude and tell the truth. In fact, forgiving someone is really a sign of strength. It is usually the strongest and most mature individuals that are the first to forgive.
2. Letting go of grudges and forgiving someone means that we have to give up being a victim. Sometimes we like to feel sorry for ourselves.' This is a very human reaction. We may also want people to sympathize with us because we have been hurt or oppressed. Children often feel like victims when dealing with the adult world. But we are adults now and need to give up our childish ways. Taking responsibility for ourselves and forgiving others is the path to personal strength.
3. Letting go of grudges and forgiving someone means we have to give up our anger. Anger can be addictive. Anger may help us to feel powerful. Our anger may intimidate others. But we all know anger is not good for our emotional and physical health. Forgiveness is the step to inner health.
4. Letting go of grudges and forgiving someone means we have to give up our desire for revenge. When we have been hurt, we often feel put down and disrespected. It is a natural urge to want to get back at the person who hurt us in an effort to put ourselves "one up." However, we all know that instead of correcting the balance, we may initiate a cycle of revenge which can escalate. Forgiveness is the tool to break the cycle of revenge.
5. Letting go of grudges and forgiving someone means we have to give up our attitude of self-righteousness. For many of us it is important to be "good" and "righteous" and to oppose anything we see as "wrong" or "evil." In some ways, it may be hard for us to maintain our position as being a "righteous" person unless there are "bad" people out there that we can oppose. In fact, we may need to hang on to the "bad" people out there as a way to maintain our feelings as being "righteous" Forgiving someone may mean that we need to give up our self-righteousness and start being honest and real. Then the people we are in conflict with can become honest and real also.

#### **Notes for reflection**

- Learning forgiveness in our personal lives will make us stronger people. We can then share our ideas to help those in our workshop lead more peaceful lives also.
- We should also recognise that letting go of a grudge may not include forgiveness – we just decide to accept the situation.

# HAND PUSHING DEMONSTRATION

**Level** A, B

**Purpose** To demonstrate physically several lessons about aggression and force, and our response to them.

**Time** 10 — 15 minutes.

## Procedure

1. Facilitator asks for a volunteer to help them to demonstrate a principle about force.
2. Facilitator and volunteer stand in the middle of the circle of participants. Facilitator asks volunteer to hold up their hands, palms outward, facing facilitator. Facilitator then places their palms on the volunteer's palms, and pushes. The volunteer will instinctively push back in order to maintain their balance.
3. Facilitator calls attention to this reaction by asking volunteer: "What did you do when I pushed on your hands?" The answer, more often than not, will be, "I pushed back." Facilitator can then ask, "Can you think of anything else you might have done?"
4. Facilitator then demonstrates by asking volunteer, "This time you push my hands." They match hands again, and facilitator braces him/herself to catch the weight of the volunteer. When the push comes, facilitator does not resist it, which will cause the volunteer, off balance, to stumble towards the facilitator. Facilitator then catches them in an embrace and helps him back to balance.
5. Two facilitators can do a third demonstration in which both end up pushing in the same direction, clearly prepared to put both of their weights to work on a common enterprise.

## Processing

- Point out that an embrace is an alternative response to a push, and that it changes the nature of the relationship between two people.
- Briefly explore the ramifications of this if the group seems to want to, but do not labour the point; the demonstration itself is worth a thousand words.

## **Facilitator's Note:**

*The demonstration shows that any manifestation of force will call forth an instinctual response that tends to set up a new balance of power; and that the nature of the balance can be changed by changing the nature of the response.*

*If preferred by the team, steps 2 and 3 can be done by the whole group, in hassle line formation. Give instructions to one line: push. Leave other line without instruction. Then demonstrate the rest of the exercise.*

# HASSLE LINES

**Level** A, B, C

**Purpose** To offer a way to work out many solutions at once to a single problem and to study those which are of interest as successes and as failures; to look at body language and its effects; to provide a practice for role playing; to give people practice in thinking quickly and in not getting frightened under pressure,

**Time** 15-30 mins

## Procedure

1. Ask the group to form two lines of partners facing each other, Line 1 and Line 2. Explain that each line will have a different role to play. State clearly how you will begin and end the role-playing. Describe what a "freeze" is (people are to stay as if frozen in the posture they were in when the freeze is called) .
2. Describe the scenario twice (see "Scenarios," following page). Then ask for any questions, but leave ambiguities unclarified, as they often are in real life.
3. Call "Begin". Watch the action and monitor it carefully for significant behaviour and possible danger (feigned anger turning real, etc.)
4. Call a "freeze" if one or more sets of partners exhibit striking body language that may serve to make a point, and use the posture to explore the correlation between the body language and the situation that produced it..
5. End the scene
  - a. when a danger arises (participants may need to be de-roled),
  - b. when an issue is uncovered, or
  - c. when action slows.
6. If energy and interest levels warrant it, replay each scenario, switching roles from one line to another, so that Line 1 will play the role that Line 2 played previously and vice versa
7. After completing each scenario, process the exercise. Begin by allowing a quick ventilation of feelings — one or two words from each one who wishes: "Have you any feelings to express about what happened here?" Then ask a few questions to invite rejection. This should be done quickly; do not try to milk each line for a response to each question asked.

## Processing

- What did it feel like to be in this role?
- What happened in your skit?
- Does anyone have any especially good or unusual solutions to share with us?
- Who was successful, and why? Who was unsuccessful, and why?
- What, if anything, turned you off?
- What plan of action did you use?

## Facilitator's Note:

*If the freeze is for illustration of body language, it is not necessary for everyone to stay frozen while it is discussed; only those partners whose body language is illustrative, and only as long as necessary to illustrate. If the freeze is to prevent escalation of a dangerous situation, bring the actors out of it into their real selves before proceeding. In all cases*

*ensure that no participant has been left "in role" at the end of this exercise (See Role play: De-roling)*

**Scenarios:**

1. You are visiting your mother who is complaining about the loud music being played by the young man in the flat below. You decide to go and see the young man.
2. You buy some groceries at a corner store and offer a £20 note. As you leave you realise the shop keeper has only given you change for £10.
3. You are working in the prison kitchen with another inmate, both dishing out spaghetti from a huge pot the cook has given you. Your partner accidentally knocks over the pot and all the spaghetti goes on the floor. He quickly disappears. The cook comes and sees you standing over the spaghetti. He is furious and begins to hassle you about it. Can you try and talk your way out of it?
4. A bully is standing in a doorway, which you have to pass through. He refuses to move out of your way and let you through, challenging you to fight for the privilege. Can you get him out of your way non-violently?
5. Your neighbour often parks in the space outside your flat so you have to park some distance away.
6. You are accused of cheating in a test. You didn't cheat, and you will fail the course if you fail this test. Can you convince your teacher that you didn't cheat?
7. You have been out of your room (or cell) for a few minutes, and it was unlocked. You come in and find another person reading your mail. A packet of cigarettes that you had left there is gone. Can you stop this person from taking liberties with your mail and retrieve the cigarettes, in a non-violent way?
8. You are watching your favourite programme on TV. Another person comes up, without asking you, and switches the TV to another station. Can you try to get it switched back to your programme without violence?
9. You are very fond of your dog, but he is in the habit of going across the street into the neighbour's garden and making messes. The neighbour decides to teach the dog a lesson and beats him up with a stick. You see this and rush over. Can you try to stop the beating non-violently?
10. The referee in a football game at the prison calls a penalty. You, as a member, of the team, are upset. What happens?

# ICEBERG

**Level** A, B

**Purpose** To help people to become aware that our behaviour is a response to our feelings which in turn depend on our un-met needs; to help the group to think more deeply about what might be going on beneath the surface when they see someone, or maybe themselves, acting in a certain way.

## Procedure

1. Draw a triangular iceberg on the flip chart pointing out that the tip of the iceberg (10%) is the only visible part and represents our behaviour (words and actions). The submerged part is divided into our feelings and below that our needs. Ask for examples of behaviour, feelings and needs and write on flip chart.
2. The exercise can be made more powerful by dividing the room into the three areas of the iceberg with masking tape.
  - a. Ask members to come and stand with you in the top part, and call out any kind of violent or hurtful behaviour from their own experience. They may mention as many as they wish, while your partner records all their contributions on the Iceberg diagram. Ask them how it feels to be in this part of the iceberg.
  - b. When they have exhausted their list, you move down into the middle of the iceberg. Now ask them to join you one at a time. "All that behaviour that you see up there, doesn't just happen in isolation. It happens because of the way people are feeling. Please join me here one at a time, and say "I am feeling..... (Sad, angry, lonely, etc.)" It is important that they say it in this way (I am feeling....) and not just naming feelings. Ask them how it feels in this middle part of the iceberg.
  - c. Move down into the bottom of the iceberg. "Those feelings don't come out of nowhere. They come from needs that are not being met. Please join me here one at a time, and say "I need....(to be loved, noticed, fed, etc.)" It is important to say it using this phrase, and not just naming needs. They can say as many as come to mind. Ask them how it feels in this part of the iceberg.
3. Ask your partner to draw a small shape at the bottom of the iceberg. "This here, is who the real person is, who is having those feelings, who is behaving in that way, whose needs are not being met. This may be you, or someone you know." We need to remember this when we are dealing with someone with whom we are in conflict.

## Processing

Point out that when two icebergs get close to each other e.g. in an argument, the needs may overlap. Also you can relate this to *I messages* which is a way of communicating at the level of feelings and needs. You may wish to ask what fears people have, who are experiencing these feelings and needs.

**Note** *This can a very powerful exercise that should be done soon after the group have worked on the Tree of Violence and nonviolence. Be careful to process this exercise with some sensitivity towards the feelings of the group, some of whom may be upset by what they have discovered, or who have uncovered something in their own lives that was upsetting for them. Be sure to follow this with a warm hearted relaxing L & L, or at least a coffee break.*

# IMAGINE A BETTER COMMUNITY

**Level** A, B

**Purpose** To think about what a better community might be and to develop community among ourselves.

**Materials** Large paper and set of coloured felt pens for each group.

## **Procedure**

1. Divide into small groups of five or six (preferably with a team member for each group).
2. Ask them to sit still together and let ideas come into their heads about what would be an ideal community, how it would handle work, food, crime, children, transport.... Ask them to talk a little about this in their groups, and then to draw such a community.
3. Have each group share in the larger group what its community is like. Then ask them to sit in relaxation. Ask them to visualise themselves living in their community.
4. Now ask them what steps would be needed to get from the lives and communities they now have to the better community. They should be as concrete as possible about a few of these steps.
5. Ask group to pick out one or two such steps that we could really take that would help lead to that better community. Suggest they visualise themselves taking such steps.

# IN COMMON

<b>Level</b>	A, B, C
<b>Purpose</b>	To get used to talking to people we may not know well. To begin building a sense of community.
<b>Time</b>	15 - 20 minutes.
<b>Materials</b>	Paper and pencils for each pair; flip-chart paper or poster paper and markers for each group of 4 (or 6).

## Procedure

1. Explain that this exercise will be done in 2 parts, first in pairs and then in groups of 4 (or 6). The task is to find as many things as possible that they have in common. Encourage people to find deeper things in common than facts that are fairly obvious, (e.g. "We are both in prison. We both are males.") Suggest such things as likes, dislikes, where you'd like to live, favourite foods, music, children ...
2. Divide the group into pairs.
3. Give the pairs paper and a pencil and ask them to make a list of things they have in common. Tell them they'll have about 3 or 4 minutes.
4. Next move the pairs into groups of 4 (or 6). Give them flip-chart paper or poster paper and a couple of bright markers. Ask them to compare their lists. Put those things that all share in common on the flip-chart paper. Perhaps they'll find things that weren't on their initial lists. Again, give them about 3 or 4 minutes.
5. Ask people to come back to the big circle, staying with their group. Ask each group to read those things which its members have in common.

## Processing

- Were you surprised at the number of things you had in common with others?
- How might it affect the way we approach a person about a conflict if we have things in common with that person?
- What effect does a keen awareness of having things in common with others have on people who are in prison?
- What Transforming Power guide does "In Common" relate to?



# INJUNCTIONS OF CHILDHOOD AND LIFE

**Purpose:** To heighten awareness of how the things that were said to us in childhood affect our lives.

**Time:** 30 minutes to start with.

*Note:*

*People may get deeply and emotionally involved in this exercise, and it is unwise and painful to interrupt them before they are finished. Allow for the possibility of a longer period for the exercise.*

**Materials:** None. (If the floor of workshop site is dirty or in disrepair, and if it is feasible, blankets or plastic drop-cloths to lie on might be desirable.)

## **Sequence:**

1. Explain: This exercise is to help us realize how things that were said to us in childhood, or as we grew in our lives, affect our lives. We call these things "injunctions." Injunctions might be clichés, such as "Big boys don't cry"; or orders, such as "You get yourself pregnant and you're not my daughter"; or admonitions, such as "If you hang out with those guys you're going to get into trouble"; or put downs, such as "You can't do anything right."
2. Ask the group to lie in a circle like spokes of a wheel, heads pointing inward. If this is not convenient, ask them stand in a circle facing outwards or turn their circle of chairs around facing outwards. If possible, dim the lights and ask them to close their eyes. People then randomly call out injunctions (orders or admonitions) they heard as children (or later in life) from their authority figures. Allow at least 10 minutes for this.
3. When people have begun to wind down with injunctions they remember, have them sit up and face inward in a circle. Ask them to call out the responses they have made or fantasized making to those injunctions. (Allow at least 15 minutes for this.)

## **Processing:**

- Did you identify with the responses others had said to the others' injunctions?
- Have any of the ways you behave in your responses today come from those injunctions?
- Have you changed your responses to injunctions or do you respond in the same ways you did when you were younger, are they still a pattern?
- How can *Transforming Power* help us to affirm ourselves?

# IN THEIR SHOES

<b>Level</b>	A, B, C
<b>Purpose</b>	To sharpen our skills of empathy; to learn to feel what it would be like to be in another person's shoes.
<b>Time</b>	30 to 40 minutes.
<b>Materials</b>	Pencils; reproduce handout and cut into 5 slips of paper (one role-play character on each slip.)

## Procedure

1. Get a group of five volunteers to enact the scenario. (It is possible to use only four volunteers by leaving out the fourth motorist.)
2. Give each of them a slip of paper listing the emotions they have visibly and under the surface. (Spend a minute with each to make sure that they can read their slip of paper and understand the emotions involved.)
3. Get five remaining participants to focus specifically on one of the actors and any others to focus on all of the players.
4. The five actors role-play the scenario.
5. Call on each observer and ask them to say how they think the person they
  - a. observed:
  - b. felt
  - c. what their concerns were
  - d. what were their motives during the scenario
6. Ask the general observers if they noticed a different feeling or disagreed with the observers.
7. Then ask each actor to read his or her slip and say what feelings they were acting or having (they might have changed the role somewhat).

## Scenario

A man and a woman are riding in a car. The woman is driving. A young driver runs into them as they slow at a junction. A fourth motorist is a witness (optional). A fifth person is the police officer who arrives toward the end. No one is hurt, but both cars are damaged. This is all the audience is to be told.

# IN THEIR SHOES

## Handout

### **Driver 1:**

This is your one-year-old car. You are really angry that it is badly damaged. You can't believe this young idiot is so careless. Your passenger is a married person you are having an affair with. The affair is casual to you. You know it won't last and are just enjoying it for now. You had a nice afternoon, but now all you can think of is how mad you are.

*Feelings:* Anger and shock.

*Concerns:* You want total repayment for the damage.

*Motives:* To vent your distress. You generally put your needs first.

### **Passenger:**

You are shocked by how stupid this driver is and start off pissed. However, you are a married man having an affair with a single person, a client. You have spent a pleasant afternoon with them, but you quickly click to the fact that if, as a result of this accident, your partner or company finds out, you are going to be in deep trouble. You would like this settled without a copper, or at least without your name being in any report.

*Feelings:* Pissed off at the young driver, afraid of getting in trouble, vaguely sympathetic to the driver.

*Concerns:* You must not get found out at all costs.

*Motives:* To serve yourself first, the driver second, to hell with anyone else.

### **Young Driver:**

You were completely preoccupied with other things and didn't realize it was a red light, so you thought the car would keep moving. You are upset about your car, getting a conviction, your insurance going up. You are scared, shaken, feeling terrible, defensive.

*Feelings:* Scared, shaken, guilty, and defensive.

*Concerns:* You are afraid of what these people might do, the policeman and the possible court case. You don't want even more trouble.

*Motives:* to reduce your losses as much as possible or not add to them.

### **Third Motorist:**

You had a so-so day. You were amazed to watch this accident. You are full of adrenaline. You rush up to make sure everyone is OK and say you will call the police and you bound off before getting a response. You just want to be helpful. You are a very caring person but get in the way of everyone else.

*Feelings:* Amazement, concern for all the people in the accident.

*Concerns:* You would like to see the young guy go to court since it was clearly his fault, but you feel sorry for him. Not thrilled that you might have to testify in court.

*Motives:* To be helpful and serve "justice."

### **Police Officer:**

You have had a pressured day. This is just one more thing to deal with. People are always upset and angry at accidents. You think accidents are usually the woman's fault and so suspect this woman. A women driver recently damaged your car. You just want to deal with it quickly and not have to argue with anyone.

*Feelings:* Irritation at the whole thing.

*Concerns:* To deal with it quickly, to assert your authority.

*Motives:* You have a bias against women-drivers.

# LET'S GO SWIMMING

## Testers, Waders and Plungers

**Level** B, C

**Purpose** To demonstrate stereotyping of others; to increase awareness of self-stereotyping; to help us look at how we build rigidity into our perception of others and how we can dissolve it.

**Time** 30-40 minutes.

**Materials** One pad and pencil for each group.

### Procedure

- 1) The facilitator explains that people tend to fall into one of three groups in their approaches to life, which can be illustrated by the way each might enter a pond of cold water to go swimming:
  - a) People in the first group, called Plungers, go on the diving board and plunge right in.
  - b) Those in the second group, called Waders, walk steadily in from the shore.
  - c) Those in the third group, called Testers, feel the water first with their toes and then very gradually ease themselves in.
- 2) Next, the facilitator designates a different corner of the room for each of the three groups and asks all who consider themselves Plungers to form a group in one corner; all who consider themselves Waders to form a group in another corner; and all who consider themselves Testers to form a third group in a third corner.
- 3) Give each group a pad of paper and a writing instrument. Explain that they will be asked to make four lists, so they should label each list. (Illustrate what you mean by labelling.) Ask them to list, as in a brainstorm, the responses of members of their group to the following questions:
  - a) How does your group describe each of the other groups? (Label the list)
  - b) How does your group describe itself? (Label the list)
  - c) How does your group think each of the other groups would describe themselves? (Label the list)
  - d) How does your group think each of the other groups would describe your group? (Label the list)
- 4) Ask each group to announce its answers to questions a) and b) and compare their answers.
- 5) Ask each group to announce its answers to questions c) and d), and compare those answers.
- 6) Give each group 5 minutes to discuss how accurate or inaccurate their perceptions were and what attitudes on their own parts might account for their stereotypes of the other groups. Ask them to decide whether they wish to re-evaluate any of these stereotypes and, if so, how.
- 7) Have participants join the larger circle and process the exercise. It is important to take people to a deeper level of awareness of themselves and the issues that have arisen. First, help them to ventilate any strong feelings aroused by this exercise. Then, help them process the exercise with the following questions:

### Processing

- What did you feel as you listened to the other groups describing your group?
- When you re-evaluated your judgements, did you change your opinions?
- How does stereotyping affect self-esteem?
- What ways can we counteract stereotyping in families, communities or in prison?

# LOTS OF LISTENING

<b>Level</b>	A, B
<b>Source</b>	AVP Youth Manual
<b>Purpose</b>	To consider and evaluate different experiences of speaking and listening
<b>Time</b>	About 30 minutes
<b>Materials</b>	A "talking" object (i.e. an object that identifies a particular person as the talker); a poster of the Chinese character for the word, "listen," displayed (sample follows)

## Procedure

1. Ask the participants to form groups of 4 or 5.
2. In those groups, ask people to talk about a given topic, (e.g. what is the best movie made in the last five years?). All will try to convince the other members of their group that their movie choice is the best. And, everyone will be talking at once. (Model this with co-facilitator(s). Don't be afraid to be loud and determined to prove the point.)
3. After 2 or 3 minutes signal for silence. Ask: "How does it feel when no one pays attention to you?" "When does this happen to you?"
4. Next try the discussion again, adding one rule to the process: Only one person in each group will talk at a time. The person talking will hold a "talking" object -a tiny teddy bear might be fun. As each person finishes, they will pass the "talking" object to someone else. (Model this with co-facilitator(s) too.)
5. Allow about 5 minutes. If some groups finish before others you might suggest that they ask clarifying questions of one another while waiting for other groups to finish.
6. Ask everyone to return to the large circle. Point out the Chinese character for "listen." Explain that different parts of the character refer to the ear, eyes, heart and undivided attention.

## Processing

- How did it feel when people listened?
- Might a 'talking' object be good to use in other situations?
- Why do the different parts of this character belong to the idea of listening?
- Do they use all the parts?
- Do others in their lives use these parts? - Their friends? Parents? Teachers?
- Would people like to "reflect back" or paraphrase what someone in their group said?
- Might another name for the character "listen" be "hearing with the heart?"

**Note:** *Feel free to take this discussion to whatever level the students wish to go.*



## LISTENING (handout)

Giving your full attention to what another person is saying and being heard yourself is extremely important in resolving conflict because:

- You must be able to hear everything your opponent is saying before you can find a way to reach agreement with them
- When someone is really listened to they often feel more willing to cooperate with others and find solutions.

During the workshop you will have practiced listening to other people and thought about how it made you feel. Here are some do's and don'ts of good listening:

### **Do:**

- maintain eye contact
- look interested
- show interest through your body language - leaning in, facing the person who is talking
- show you are listening by nodding, verbal acknowledgements (uh-ha) or your facial expressions (smiling, frowning)
- Only ask questions if the speaker is struggling or to clarify something, try and make the question open to draw out the speaker.

### **Don't:**

- interrupt when someone is talking
- look around the room or be distracted
- show body language that is defensive or disengaged e.g. arms folded, body turned away.
- respond with your own stories or experiences
- give advice without listening fully
- don't express your opinions or make judgments

### **When you are really listened to, you might feel:**

- understood
- happy
- relaxed
- encouraged
- valued
- comfortable to keep talking and open up more
- supported

### **When someone doesn't listen to you, you might feel:**

- insignificant
- angry
- resentful
- defensive
- unwilling to open up or engage
- insecure
- tense

# **LISTENING, REFLECTIVE Handout**

A listener can enhance the art of listening through a method known as reflection. In reflection, the listener tries to clarify and restate what the other person is saying.

This can have a threefold advantage:

1. it can increase the listener's understanding of the other person;
2. it can help the other to clarify their thoughts; and
3. it can reassure the other that someone is willing to attend to his or her point of view and wants to help.

Listening carefully and reflecting back what you heard are mutually reinforcing. Empathy, acceptance, congruence, and concreteness contribute to making a reflective response.

## **Some Principles of Reflective Listening:**

- More listening than talking
- Responding to what is personal rather than to what is impersonal, distant, or abstract.
- Restating and clarifying what the other has said, not asking questions or telling what the listener feels, believes, or wants.
- Prefacing our remarks with phrases like "Sounds as though...", "So,...", "In other Words...", "You're saying..."
- Trying to understand the feelings contained in what the other is saying, not just the facts or ideas.
- Reflecting the emotional tone of the message as well as the words. Such as: "Sounds as though you feel because ...".
- Working to develop the best possible sense of the other's point of view while avoiding the temptation to respond from the listener's point of view.
- Responding with acceptance and empathy, not with indifference, cold objectivity, or fake concern.
- Avoiding absolute words such as "always" and "never"

# MACHINES

<b>Source</b>	AVP Youth Manual (Adapted from 'The Friendly Classroom for a Small Planet')
<b>Level</b>	B, C
<b>Purpose</b>	To experience cooperation and affirmation in small groups.
<b>Time</b>	About 15 minutes.
<b>Materials</b>	None

## Procedure

1. Explain that in this exercise participants, working in small groups, will demonstrate "human machines." Then others will guess what machine each group is acting out.
2. Model this with co-facilitators or a couple of volunteers. If you use volunteers you'll have to explain what you're all to do quickly and quietly. Try a washing machine. Two people form a circle with their arms and hands. The third squats between them and turns around shaking as if s/he were the laundry.
3. Explain that each group will choose its own machine. The groups will also plan who will do what and then "rehearse" their machines. Encourage the groups to work so that others don't hear/see what they're doing. Suggest that they use "go-arounds" so they can hear everyone's ideas.
4. Form groups of 4 or 5 and assign each a work/rehearsal space. Try to place the groups as far from each other as possible. Give them about 5 minutes.
5. When you come back to the circle have each group act out its machine and have the others guess. Affirm each group's machine before processing.

## Processing

- How did groups decide on the machine they would demonstrate?
- Did everyone think they had enough of a say?
- Is the "go-around" a useful tool in giving everyone a say?

**Note:** *It's also possible to create a large group imaginary machine. Simply say, "I'm going to start making a large group imaginary machine. Everybody will join whenever they wish. Each will add a sound or a motion or both. Just be sure that you're connected in some way to another part of the machine." Then start. A full group machine can be used as a closer.*

*Be prepared to have co-facilitators join fairly quickly.*



# MAGIC CARPET

**Purpose:** To affirm individuals, build self-esteem and help people deal with or resolve some of the "unfinished business" in their lives.

**Time:** 30 to 45 minutes depending on the size of the group.

**Materials:** One blanket for the group, and a paper and pencil for each participant. (If a blanket is not available, a few sheets of newsprint taped together and then taped to the floor may be used.)

## **Procedure:**

1. Give each participant a pencil and paper and ask them to write down three things that they "really want (or wish) to hear" such as "I really love you son" or "You are forgiven for what you have done" or "You have changed your behaviour and you deserve to go home." Explain that "it would be really wonderful to hear these from the actual people, but for some of us that may not be possible. We can, however, hear them for ourselves." Ask them to imagine that the message is coming from someone important in their lives, such as a mother, brother or the parole board.
2. The exercise is done in pairs. Place the blanket in the centre of the circle and tell the group: "This is the magic carpet which will grant your wish. Each of you (us) will have a chance to sit or down or curl up on the "magic carpet." As the words are being read to you, you imagine the person you want to say the words. When it is your turn to read words to someone, stand behind him and gently rub his/her shoulder or back quietly read the three wishes. A quiet and meditative atmosphere is needed during this exercise, so that people can feel comfortable and that they can hear with their imaginations the voices they want to hear."
3. Starting to your right, ask the first volunteer to come forward to be on the carpet, and their partner to read. When he/she is on the carpet and ready, ask them to give paper to their partner to read. When they have finished, ask the reader to give back paper and motion to them to come back to their seat, while saying to the recipient "You may stay on the carpet until you are ready to come back to your seat." As they return, ask the next person to take their place on the carpet and repeat.

## **Processing:**

You may want to have the participants write their responses to some of the debriefing questions and suggest that they take them with them to re-read at another time. It is important to acknowledge that when we have unfinished business, sometimes the only way it can be "laid to rest" is within ourselves.

Ask the participants to read silently the words on their papers, and then ask:

- As you heard those words, how did it feel?
- How did you feel to be the person reading another person's wishes?
- Do you feel differently after the exercise?
- What Transforming Power guidelines does this relate to?

*Note:*

*This can be a powerful exercise. Be sure to note any who seem upset after the exercise seek them out.*

# MATCH UP

<b>Level</b>	A, B
<b>Source</b>	AVP Youth Manual
<b>Purpose</b>	To get people matched up in pairs in a fun way; to consider deeper issues such as communication and inclusion/exclusion.
<b>Time</b>	Ten to fifteen minutes, depending on size of group. (More time if serious debriefing is needed).
<b>Materials</b>	One folded slip of paper for each participant (work with even numbers so pairing works out). Each slip has a word on it. The pairs may be opposites, like HOT/COLD, or related words like SHOE/SOCK, MOON/STARS, DRIVERS/CARS. Each word is a part of a pair of words in the collection of slips.

## Procedure

1. Choose a slip of paper randomly from the pile. Make sure that everybody has one. Don't let anyone see your word.
2. Choose a one-word "clue" to your word. You may use a sound or gesture as a clue instead of a word. You may not say the word that is on your slip of paper.
3. Now, stand up and circulate and, without saying anything except your "clue" word, find the other half of your pair.
4. As each pair matches up, sit in the full circle as pairs. It is possible to have a couple of unmatched "singles" if people don't understand the clue words.
5. Then, in the big circle, find out who everybody is: ask the pairs, one at a time, what their clue words were and see if the whole group can guess the written words.
6. Ask all the "singles" for their clue words and see if they can now find their partners.

## Processing (optional)

- Did you understand your word?
- Did the choice of "clue" mislead?
- Were you concerned that you might not have a "match"?
- How did you feel being first/last to find your partner?

**Note:** *Interpretations of the written word itself may vary (e.g., "bat" or "pop").*

# MEDIATED CONFLICT RESOLUTION

<b>Level</b>	B, C
<b>Purpose</b>	To give experience of a mediation process in which a third-party mediator is used.
<b>Time</b>	40 minutes.
<b>Materials</b>	Flip-chart and markers.

## Procedure

1. Give a brief explanation of mediation: Mediation is a process in which the parties to a conflict communicate with each other with the help of a third-party mediator, and reach a win/win solution. It differs from arbitration, in which the parties submit their differences to a third party, who then makes a decision for them. Refer to the conflict resolution spectrum available from the AVP website.
2. Read aloud and post on flip-chart paper the steps to be followed by the mediator in the mediation process. The mediator will:
  - a. Explain the mediation process and its rules, and get agreement from the parties in conflict to follow these rules:
    - Each party has a chance to talk.
    - The other party agrees to listen.
    - Either party may call a time out.
  - b. Investigate the problem.
  - c. Ask for additional ideas and seek agreement.
  - d. Remain neutral.
3. Divide the participants into small groups of three. Explain that in each group two of the participants will play the roles of the parties in conflict, and the third will act as the mediator, who will help the two parties to reach agreement.
4. Give a scenario: The mediator is to mediate a dispute between a swimming coach and a swimming star. The star has been late to practice four times and has missed it completely several times, although warned. The coach has fired then from the team, though probably the star's participation is needed in order to win an important meet. The coach knows this, but as an unpaid volunteer coach, is not afraid of losing their job if the meet is lost.
5. An alternative scenario: The mediator is to mediate a dispute between two partners. One wants bedroom window left open at night, saying they breathe and sleep better with fresh air in the room, and that they can't sleep when the room is too warm. The other partner wants the window closed. They say it is too draughty and cold when it is open.
6. Begin mediation and continue until either a solution or an impasse is reached.

## Processing

- How did the parties feel in their roles?
- How did the mediator feel in this role?
- Was the mediator able to remain neutral and guide the discussion toward a win-win solution? If not, what were the obstacles?

# MIND SET CHAIR

<b>Level</b>	A, B
<b>Source</b>	AVP Youth Manual
<b>Purpose</b>	To consider varied opinions of what the "mind set" of a person such as an abuser, an addict, a sexist, a bully, etc. might be.
<b>Time</b>	About 20 - 30 minutes
<b>Materials</b>	An extra chair

## Procedure

1. Place an empty chair in the middle of the circle.
2. Explain that volunteers may sit in the chair, when they so choose. When they do, they may do either of two things:
  - a) "role play" the thoughts or "mind set" of a person (acting in a certain way e.g., "doing drugs"); or
  - b) Complete the sentence, "I think a person (acting in a certain way e.g., "doing drugs") may be doing it because..."
3. Model a) or b) yourself and ask a teammate to model the other, or ask two teammates to model one each.
4. If there are no questions, invite volunteers to go.
5. When no one new goes to sit in the chair, remove the chair and process.

## Processing

- How did you find that?
- Did it lead to any insights?
- Do you agree or disagree with anything that was said or "role-played"?

**Note:** *This was used in a workshop which involved ten thirteen year olds and six adults. During a break, one or some of the teens, while standing on a fire escape, spat down on a mixed group of participants standing below. It was not clear who spat. Mind Set Chair provided a way to consider "where the spitter(s) was coming from." In this instance, after considering the "mind set" of the 'spitter(s)', volunteers were invited to take the chair to express their feelings to the 'spitter(s)' anonymously. Both segments proved worthwhile.*

# MIRROR CIRCLE

**Source** AVP Youth Manual

**Level** A, B

**Purpose** To practice communication skills, both listening and speaking; in particular, to build on the skills of paraphrasing or reflective listening.

**Time** About 10 minutes, unless the sentence used is serious (see *Note*)

**Materials** None

## Procedure

1. Explain that this exercise is like a special "go-around." Each person, going around in the circle, will complete a sentence.
2. Everybody will say their sentence to the person to their right, as in a "go-around." Then, that person will paraphrase or say what the speaker said. In a sense, the person who paraphrases acts like a verbal mirror reflecting back what was said. After a sentence is paraphrased, the speaker may say if anything was forgotten.
3. Then the "paraphraser" becomes the speaker and says his/her own sentence. The process moves around the circle.
4. You might try an upbeat sentence like: An activity I really enjoy is ... because... (see *Note*)
5. Ask a teammate to be at your left so you and s/he can model the process. Have your teammate start, completing the sentence you choose. You mirror back a paraphrase of what she says. Try to keep both the sentence and its paraphrase short. This will encourage everyone to get involved. It will also move it along.

For example:

Teammate: "An activity I really enjoy is hiking because it gives me a chance to be surrounded by nature."

You: "You really like to hike because you enjoy the out of doors."

## Processing

- Was this easy, or difficult?
- How does it feel hearing what you've said paraphrased?
- Do you ever paraphrase to show people you're really listening to them?
- Why might doing this help de-escalate or calm a tense situation?

**Note:** *Though an upbeat sentence was suggested above, this activity can be used to give everyone a chance to both speak and feel they are being heard on a more serious topic. This would probably take more like 20 minutes.*

*This exercise might be used to practice feeling statements, or it might be used following the exercise, Paraphrasing.*

*Depending on the sentence chosen, this might be used as a gathering or closing.*

# MY RELATIONSHIP WITH.....

**Level** A, B, C

**Purpose.** To enable participants to reflect on the things and the people that shape their lives, and their relative importance.

**Procedure.** Give out the handout. Say this is to be a private exercise, without talking. Ask the questions, leaving plenty of time between each one.

Someone e.g. wife, partner, parent, child, friend, etc.

OR Something e.g. car, computer, drugs, alcohol, music, etc.

- What have I received from this relationship?
- What have I given to this relationship?
- Has it been good for me or harmful?
- Do I need to change anything about it? If so. What?
- What will I have to do to make this change?

## Processing

- This can be an emotional exercise for some people. Ask if anyone wishes to share with the group anything they have written.
- Has it made them rethink any of these aspects of their lives, or has it confirmed or reassured them. Refer to Transforming Power if necessary.

Be sure to follow up with something lighter, or a coffee break.

# MY RELATIONSHIP WITH..... Handout

Someone (e.g. wife, partner, parent, child, friend, etc.)

Name .....

OR something e.g. car, computer, drugs, alcohol, music, etc.

Name .....

What have I received from this relationship?

.....

What have I given to this relationship?

.....

Has it been good for me or harmful?

.....

Do I need to change anything about it? If so. What?

.....

What will I have to do to make this change?

.....

# OPPRESSION, THREE QUESTIONS ON

<b>Level</b>	A, B, C
<b>Purpose</b>	To make oppression real and tangible. To help each person see his/her past in each role, so as to move into liberation.
<b>Time</b>	40 to 60 minutes.
<b>Materials</b>	The three questions on oppression written on flip-chart paper.

## Procedure

1. Explain that this is a small group sharing, and divide into groups of three.
2. Tell the participants that they will be asked to consider three questions on oppression.
3. Define oppression as "the unjust or cruel exercise of authority or power." Name some infamous oppressors (Hitler, Stalin), but then explain that sometimes people who considered quite acceptable by society but who are in positions of authority or power, can become oppressors. The oppression of children by adults is very common, no matter what sex, colour or clan we are. It may be a caregiver, a teacher, a religious counsellor — even an older or bigger child in the same school or neighbourhood — who exercises power or control over the child in an unjust or cruel way.

## QUESTIONS:

- When was I oppressed?
  - When did I oppress someone else?
  - When did I stand up to challenge oppression?
3. Encourage participants to go to their earliest memory of childhood. (Going to the earliest memory has the most profound effect.)
  4. Explain that each person in the group will have three minutes to answer the first question. Then move on to the second, and then the third.
  5. Bring the participants back to a large circle for processing.

## Processing

- Would anyone like to share their feelings or observations during the process of sharing?
- Did you find that you looked at some experiences differently when you were asked to share a time you were oppressed? That you hadn't thought of the experience as one of oppression before?
- What is the relationship between stereotyping and oppression?



# OUTSIDERS

**Source** Playing with Fire

**Level** A, B

**Purpose** To help participants to observe other people's behaviour and body language; to see the effect of group behaviour on the individual.

**Note** *This exercise is useful where participants know each other.*

**Time** 20 minutes

**Materials** None.

## Procedure

1. Divide participants into groups of four or five. One person from each group leaves the room. The others think of something physical they will all do while having a discussion when the missing member returns. (e.g. all will have one hand in a pocket, or will be stroking their chin)
2. The outsider(s) return and start to observe the group. When they feel they have broken the secret code, they start to do the same thing themselves, and try to interact with the group.
3. If they get it right, the group will accept them. If not the group will continue to ignore them. In the latter case, the outsider continues to observe them until he gets the right action and is allowed in.
4. Another member goes outside and the process begins again. Do this for as long as you have time.

## Processing.

- How did the outsider feel?
- What did they learn while trying to crack the code?
- How did the group members feel?
- Does this relate in any way to everyday life in the community?
- Can they say anything about body language?

This could lead into discussion about how gangs operate, or any other "closed" group. Do they have their own language or values or behaviour? What messages do closed groups give to outsiders?

# PAPER TIGER

**Source** AVP Youth Manual

**Level** A, B

**Purpose** To see how our contribution to a group project affects the outcome.

**Time** 15 minutes

**Materials** One sheet of flip-chart paper per group of four

## Procedure

1. Explain that this exercise will be done in groups of four. Each group will have one sheet of flip-chart paper. It will be passed around the group. People may make one or two tears in the paper each time the paper comes to them. The paper will be passed around about 3 or 4 times.
2. The task for each group is to be done WITHOUT TALKING. Say that you'll tell them the exact task after the groups are formed and each group has its paper.
3. Form groups of 4 and give out the flip-chart paper. Then announce the task: The task is, WITHOUT TALKING, MAKE AN ANIMAL SHAPE.
4. Encourage people to not talk. Allow enough time for the animals to develop. Keep an eye on the work rather than timing it. You may wish to allow the process of tearing to go on until everyone seems satisfied.
5. As groups finish, have people come back to the circle staying with their group. When everyone is back ask each group to show its animal and report on what happened.

## Processing

- How did you decide on the animal you were making?
- Do you think everyone had a say? Can you explain?
- Did any disagreements or conflicts arise?
- How did you feel about the changes that occurred?
- How do you feel about the way the animal turned out?
- How does not talking affect working together?

# PERCEPTIONS

<b>Source</b>	AVP Youth Manual
<b>Level</b>	A, B
<b>Purpose</b>	To show that two people can look at the same thing and see it differently.
<b>Time</b>	15 minutes
<b>Materials</b>	Copies of any picture that can be seen in more than one way (e.g., old woman/young woman picture which is in the kit box). It seems best to keep the picture simple and resist the urge to use a difficult picture. The value is in seeing and sharing what you see.

## Procedure

1. Explain that you are going to pass out pictures to everyone and ask them not to talk until you give the signal. Pass out the pictures.
2. After a minute, ask someone to describe what he or she sees. Ask everyone who sees the same thing to go and stand by that person.
3. Ask if someone sees something else. Ask others who see the same thing to stand by this second person.
4. By this time people will be milling around, asking for help and showing each other what they see. That's fine; let it happen. Moving around is important, partly because it is active and partly because it's easier for participants to "show and tell" each other and ask for help.
5. Ask if anyone else sees something different.
6. After five or six minutes ask everyone to return to the full circle.

## Processing

- Has everyone been able to see both pictures?
- Ask what happened here. Does the same thing happen in real life?
- Consider what it would be like if we were talking about beliefs instead of views of a picture. Could we still ask for clarification and help each other see various viewpoints?

# PERSONAL SPACE

**Level** A, B

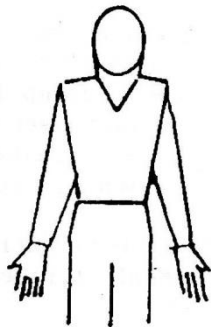
**Purpose** To explore personal space or territory in a non-verbal way; to learn to trust your inner sense of when to act and when to withdraw.

**Time** 10 minutes.

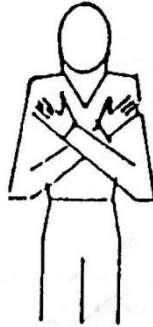
**Materials** Guides to Transforming Power.

## Procedure

1. Ask the participants to form two lines facing each other, eight or ten feet apart. Each person should be lined up with a partner in the facing line. Once the exercise begins, no one is to talk.
2. One line will be designated as Signal Givers and the other line as Signal Responders. The Signal Givers stand still and give signals to their partners to either advance, stand still or go back, as follows:



COME FORWARD



STAND STILL



GO BACK

3. After all pairs have reached a comfortable space, the leader asks them to freeze and then look around to compare the personal space of the other pairs with their own.
4. Everyone is asked to return to their original positions and the Signal Responders now become Signal Givers.
5. You may wish to ask for comments after the exercise.

## Processing

- Did everyone have the same spacing?
- If not have you any ideas why?
- Do cultural differences play a role?
- Or gender?

**Note:** This exercise may be used as a gathering or a light and lively. Since it is a fairly light exercise, not a great deal of debriefing is necessary. The experience is the important thing.

# PICTURE SHARING

<b>Level</b>	A, B, C
<b>Purpose</b>	To bring to the surface, share, and build on feelings and thoughts that may be evoked by the pictures.
<b>Time</b>	20-40 minutes, depending on the size of the group.
<b>Materials</b>	Pictures, mounted in plastic jackets for handing around. Each facilitating team should prepare a selection of pictures protected and mounted for passing around. Some of these pictures will be very specifically related to certain themes; others will relate to several possible themes.

(Anger and fear can be shown by photos of angry or fearful people and animals; power can be evoked by photos of people working together, people grown old and strong through struggle and pain. Some nature pictures should always be included — natural phenomena such as mountains, rivers and their canyons, trees clinging to barren cliffs, whatever. Use your imagination.)

**Note** *This exercise can be used to elicit feelings about a number of subjects and is especially useful for focusing the thoughts and emotions of a group on the theme to be covered by a workshop, where the theme is emotionally powerful (such as anger, fear, power, etc.)*

## Procedure

Place the pictures on the floor in silence. Ask people to select a picture and then sit back in the circle. Ask everyone to comment on their chosen picture and what special meaning it has for them. Then encourage sharing of feelings brought to mind by the exercise.

**Note:** *This is a good chance for the exercise facilitator to practice some active listening. At the end give a very brief summary of the themes of the pictures shared, as a way of acknowledging the wisdom shared by this thoughtful and illuminating exercise.*

## Processing

- Are there further thoughts anyone wants to share?

# POWER GAME

## (VICTIM, PERSECUTOR, RESCUER)

<b>Source</b>	Adapted from Playing With Fire
<b>Level</b>	B, C
<b>Purpose</b>	To show how characters in a conflict can change roles, often without realising it, thus perpetuating the conflict; to investigate why this happens and how the process can be stopped.
<b>Time</b>	about 25mins

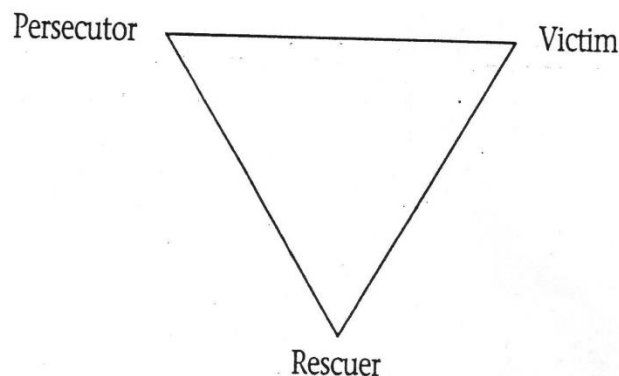
### Procedure

1. Introduce the idea of the roles of *persecutor*, *victim* and *rescuer*. Ask participants to think a conflict they have been involved in and which roles they played.
2. Introduce a scenario (e.g. Social Worker visiting a single mother whose son/daughter has been seen out late or father asked to cut the grass while his wife is shopping) and ask for volunteers to play the characters.
  - i. Assign initial roles for the characters (e.g. Social Worker – persecutor, Mother – victim, Son/daughter – rescuer).
  - ii. After a few minutes stop the role play and ask the characters for their feelings and ask the group to note the language each uses.
  - iii. Move the characters into different roles in the same scenario according to how the scenario has developed and repeat (e.g. Mother becomes persecutor, Social Worker becomes victim).
  - iv. Repeat further.
3. Note that the role play (using the same or similar scenarios) can be carried out with several groups in parallel preferably with a facilitator in each group.
4. Brainstorm in the large group for each role
  - i. their language/behaviour,
  - ii. the pay offs for them
  - iii. the drawbacks for them
  - iv. their needsand compare with the figure on the handout.
5. Note that victims and persecutor roles are often interchangeable. Introduce the role of the mediator and the triangle of change (see sheet)
6. Rerun the scenario using a mediator instead of the rescuer.

### Processing

- Did this process seem familiar to a conflict you have been involved with?
- What role did you play?
- Did you change roles?
- Did anything stop the process?
- Is there anything the characters could do to get out of the circle?
- How did the mediator change the dynamics of the situation?

# POWER GAME TRIANGLE Handout



## Persecutor

*Bully*

**Says:** *You won't . . . You mustn't . . . You will . . . You must . . . It's your fault*  
 Uses imperatives and orders. Language full of blame and threat. Presumes that the victim is always wrong and needs to be corrected.

**Pay-offs:** Often get what they want in the short term.

**Drawbacks:** No basis for respect from others. Often unsatisfactory relationships with people.

**Needs within the role:** To feel important and powerful.

## Rescuer

*Do-gooder*

**Says:** *You can't . . . Poor you . . . You shouldn't have to . . . You need my help.*  
 Uses placatory words. Language full of put-downs towards the victim and admonitions towards the persecutor. Presumes that the victim is inadequate and incapable of self-help.

**Pay-offs:** Manipulative power and control.

**Drawbacks:** Insecurity of falling between two camps. Often afraid of losing friends.

**Needs within the role:** To be liked by everyone. To be indispensable to the lives of others.

## Victim

*Door-mat*

**Says:** *I can't . . . fail ... I don't know how . . . It's my fault.*  
 Uses negatives and denials. Language full of dismissals and self-pity. Assumes inability to succeed or change.

**Pay-offs:** Others take responsibility. No high expectations to live up to.

**Drawbacks:** Low self-esteem. Powerlessness.

**Needs within the role:** To be looked after and to be cared for.

# POWER Handout

**Level** A, B

There are several kinds of power.

**Power over**

Based on force. You make use of others for your own benefit. May result in violence from those who have been rejected.

**Power over – manipulative.**

Based on persuasion, for your own benefit.

**Power against – competitive.**

Between equals. May result in a win-lose situation.

**Power for**

Based on caring for another or others. (eg parent-child)

**Power with**

Based on sharing. When people come together. The action of the group can result in more power than one person alone could bring. Consensus can bring this kind of power.

**Institutional power**

Whatever The System is

**People power**

The ability of people getting together to resist the Institution

**Transforming power**

Based on truth, justice and love. A higher form of power that can change us from within. This one means giving up controlling others, and letting something greater control us.

Power can be exerted in different ways –

- By aggression
- By violence
- By assertion

Shared power, power for, and assertiveness can lead us towards **Transforming Power (TP)** TP can allow the good of others to come in, and for us to find our true self.



# POWER GRAB

**Level** A, B

**Purpose** To demonstrate how losers feel toward winners, and vice versa, after they have been grabbing for power.

**Time** 10 minutes.

**Materials** Sheets of newspaper (one sheet for each group of four people).

## Procedure

1. Divide into groups of 5. Assign a facilitator to each group.
2. Give each group one sheet of newspaper and explain to them that the sheet represents power. Instruct group as follows: "Each person is to take hold of a corner of the group's newspaper firmly with one hand. When I say 'Go!' each is to try to get as large a share of the power represented by the paper as he or she can. You are to use only one hand." Then say "Go!"
3. When the newspaper sheets have been torn apart and each participant holds his respective piece of "power," debrief.

## Processing

- How did you feel before I said 'Go!'?
- How do you feel about the amount of power you got?
- To the person who got the largest chunk of power: How do you feel about the others in your group, who got less power than you did?
- What are the downsides of having a lot of power? (e.g. more responsibility)
- To the people who got the least power: How do you feel about the person in your group who got the most power?
- What does it mean to be powerless? Do we have more power than we think?
- To everyone: What experience in your own life does this exercise bring to mind?

## POWER 1, 2, 3, 4

<b>Level</b>	B, C
<b>Purpose</b>	To learn about aspects of power; to encourage participants to become aware of their feelings and behaviour when their power increases or decreases.
<b>Time</b>	Around 40 minutes to an hour. A time limit is not usually necessary.
<b>Materials</b>	Sets of four folded slips, numbered respectively 1, 2, 3, and 4; one set per group of four. Two sheets of paper labelled, respectively, 1, and 2, LESS POWER and 3, 4, MORE POWER.

### Procedure

1. Divide participants into groups of four. Distribute one set of folded slips to each group; ask that these not be opened until after the explanation of the exercise.
2. Explain that in this exercise each group is to imagine that they have £10,000 to distribute among themselves, and their task is to decide how to divide it.
3. Decision-making power of individuals in the group will be unequal, as a participant will have 1, 2, 3 or 4 votes, depending on the number on the folded slip they draw. But it will take a vote of at least 6 to decide how the £10,000 is to be divided, so no individual will have the power to do this alone. It will be necessary to form an alliance or partnership for the purpose.
4. Participants now pick their slips, open them and begin.
5. When all groups have made their decisions, hang labelled sheets of flip chart paper on the wall and begin processing. Share feelings first; look at the outcomes from different groups.

### Processing

- Brainstorm feelings and behaviours that participants associate with each person. Write these on the flip-chart paper, asking first for the feelings and behaviours perceived in the threes and fours (those with more power), and then do the same for the ones and twos (those with less power).
- Probe for people's initial reactions upon opening their slips and contrast these with their reactions later on in the exercise. Discuss the implications of the two lists.
- Bring out the insights which the experience has brought out; for example, that power is a state of mind; that power is more than an assignee unit-it includes persuasion, awareness, responsibilities.
- Find ways to relate the exercise to life: In real life there are many ones and twos. The threes and fours tend to gang up; but if they really want to, the ones and twos can stop them.

**Facilitator's Notes:** *This exercise may lead to very negative feelings, which the team must then defuse. The team has a serious responsibility not to leave people feeling angry with each other. In debriefing it may help to point out that "This is only a game. In games we give ourselves permission to act in ways we do not usually act in life." It may also be both helpful and instructive to point out how easy it is to get angry over power, and to discuss the implications of this. It may be helpful, if this exercise arouses heavy feelings, to follow it shortly with the "Owl and Mouse" energiser, where the bystanders will usually help the powerless mouse and not the powerful owl, and to point out this human tendency to counter power with the creation of community.*

# PUT DOWNS

**Level** A, B, C

**Purpose** To get in touch with past experiences of devaluation or hurt, and to heighten awareness of how these experiences may still be affecting our lives; to try to find ways of neutralising them so we can move on.

**Time** 20 minutes

**Materials** Writing paper and pens.

**Note** *This is an exercise that evokes strong feelings. Do not use it until you are sure the group can handle it. It is a private exercise, needing some quiet time when everyone is settled. Ask participants to respect each other's feelings, and not to laugh.*

## Procedure

1. Explain that we all hear, from time to time, a remark that is meant to put us down. It might come from a parent, a partner, a boss, a sibling or even a friend. Remarks like "You can't do anything right", "You get pregnant and you're no daughter of mine", "Stupid," etc.
2. Ask participants to sit in a circle with everyone facing outwards. Close eyes and spend a short while just thinking of those moments when people have said this sort of thing to you.
3. If you can, write them down on your paper. If not just keep it to yourself for now. Keep your eyes closed.
4. After a while ask them to say out loud some of the things that were said to them.
5. Now think of ways that show you have overcome these remarks. What can you say to the person who said them?
6. Now say out loud what you want to say to that person. Write it down if you wish to.

## Processing

- Did you identify with anyone else's put downs?
- Has your present life been affected by them?
- Are you still responding in the same way?
- Have you found a way to overcome them?
- Did anyone else's responses help you to deal with yours?
- Can you relate this to Transforming Power?

*Follow this with an affirming exercise, or a relaxing L&L.*

# QUERIES

**Level** A, B, C

**Purpose** To enable participants to take stock and set aims for the future.

**Note** *This exercise is intended to be used at the end of a workshop. It is mainly relevant in communities where people know each other or are working together over a period of time. It may be particularly helpful for prison communities.*

## **Procedure**

1. Have the group consider the following statements
  - a. What things have I become aware of in this workshop that I did not think much about before? Should I/we be more aware of them in the future?
  - b. What things can I do to improve my contribution to community life?
  - c. What things should we do or consider as a community?
  - d. What things can I do, or should I do, for my own growth?
2. Share the suggestions of the group.
3. Combine those that are similar.
4. Try to come to a group consensus about "group" aims.
5. Let individuals take away their individual aims.

# QUICK DECISIONS

**Level** A, B

**Purpose** To help people to think quickly while under the stress of a time limit; to underline the need for reaching agreement with others; to help people work out several possible solutions to a problem; to underline the value of even a moments reflection.

**Time** 20-30 minutes

## **Procedure**

1. Form groups of three or four.
2. Explain to the participants that you are going to read some problems that might occur in real life, and that, if they did, would require your group to come to quick agreement on a solution or a way to cope with it. After you have read each problem, there will be 15 seconds of quiet to consider the problem individually. After that each team will have one minute to reach agreement on a solution.
3. Read the first problem (see list below), allow the 15 seconds and call time. If a question is raised about the problem, the facilitator should not try to answer it at that point; doubt and ambiguity is often inherent in conflict situations, and must be coped with by those who seek solutions.
4. After the minute is up, call "time". Have each group report. Do not discuss one group report until all groups have reported. Then the whole group may discuss the problem for a while. If there are individuals within the group who dissent from the general viewpoint their minority reports may be given. If the group gets seriously involved in a topic, do not cut off discussion. Such discussions may be the true turning point of the workshop.

## **Processing**

- Did you find it easy to think of your reaction quickly?
- Did you find it easy to agree with the other team members?

## QUICK DECISIONS Scenarios

1. You and your two friends are in a shop and notice a young man take a pair of socks from the display and put them in his pocket and move to leave the shop without paying. What do you do?
2. You three are travelling on a fairly full train. The ticket collector asks a group of three young men for their tickets. They refuse to produce them and become quite aggressive and threatening towards the ticket collector. What do you do?
3. A young woman is arguing with another woman on a train which you are on with your two companions. The argument gets more and more heated and the first woman becomes quite threatening towards her friend. What do you do?
4. A young man is having a phone conversation apparently with his partner at a bus stop where you are waiting with your friends. He is getting more and angry and finally ends the call by threatening to harm her. What do you do?
5. At a bus stop, a young mother and a little boy — a toddler still too young to walk steadily — are standing in the middle of your group of three. The boy is beginning to cry and the mother has slapped him once without comment. She now says, "Shut up!" And starts to slap him again. What do you and your companions do?
6. You are walking along the street together. Across the street you see a man forcibly dragging a woman who is screaming for help. He does not appear to have a weapon. You don't know what their relationship is. What do you do?
7. You and your two companions have attended a meeting in a rough part of town and are the last people out of the building. The door closes behind you and locks. You are in a fairly long street with no alleys or side streets visible. You look to the left and see a gang of youths, armed, coming toward you and occupying the whole width of the street. You look to the right and see another gang coming toward the first one. They will meet at about where you are standing. What does your group do?

# REFLECTION

<b>Level</b>	A, B
<b>Purpose</b>	To provide an opportunity to take stock of where one is and how one can continue to grow in life.
<b>Time:</b>	30 to 40 minutes.
<b>Materials</b>	Paper and pencils for all participants. List of questions written on flip chart or board

**Note** *Implicitly, the exercise gives permission to see oneself in several ways that have been forbidden to many people. It assumes, for one thing, that the participant is capable of growth and change and is not frozen in his or her present place, and invites him or her to take an active part in the growth process. Also, it assumes that growth is not a do-it-yourself proposition, but can be helped by other human beings, and it gives the person permission to admit a need for help and to seek it when appropriate.*

*Facilitators should be sensitive to the presence of people who may have a literacy or a language barrier problem and make this exercise as simple for them as possible.*

## Procedure

1. Distribute paper and pencils and briefly explain the purpose of the exercise: "This exercise allows us to take stock of ourselves, to see where we are, where we are going, and what we should be doing to get there."
2. Put on flipchart (but see above) the following list of questions:
  - a. What are my strengths?
  - b. In what ways am I changing?
  - c. What particular things are difficult for me?
  - d. How can others help me manage the difficulties?
  - e. How can I ask others for help?
  - f. How would I like my life to change in the next three years?

Read the list of questions to the participants and tell them that they will have 20 minutes to think about these questions and to write whatever answers they wish on their paper. Assure them that this exercise is private; they won't be asked to hand in the papers or reveal their contents to others if they don't wish to.

## Processing

At the end of 20 minutes, divide into groups of five or six to discuss the exercise.

- How did they like it?
- How did it make them feel?
- Do they think it will help them to grow?

Each can share as much or as little as he/she wishes of what is written on his/her paper,

Ask one person from each group to report the sense of the small group discussion to the whole group.

# GUIDED REFLECTION

**Level** A, B, C

**Purpose** To help participants to get in touch with past experiences and feelings on selected subjects; to help participants focus on their personal needs and goals.

**Note** *It might focus on a time when you were in conflict and couldn't seem to find your way through. Or perhaps a time when you weren't satisfied with the outcome, didn't feel good about your part in it. The process is illustrated here by the following sequence focusing on nonviolence. (In the case of prison workshops, this sequence may put participants in touch with the event that brought them to prison. This may be somewhat uncomfortable, so proceed gently.)*

**Time** 30 minutes.

## Procedure

*"We are going to focus on an important memory you have in your life — a time when finding an alternative to violence would have been important."*

In a calm, soft and clear tone of voice, the facilitator gives the following directions, pausing at the points indicated by dots, to allow time to focus and recollect.

*"Settle yourself in a comfortable position in which your body will not demand your direct awareness for 5 or 10 minutes ... Close your eyes. If your position is uncomfortable, adjust it ... If you have feelings or thoughts that are absorbing you, notice them ... ask them to step aside for the time being and you will return to them ... Focus on your breathing ... If thoughts or feelings still come, notice them and return to awareness of your breathing.*

*"Remember a time when finding an alternative to violence would have been helpful to you ... where are you ... what is happening ... are you involved, a spectator, or on the fringe of the action ... what has led up to this ... what are you doing ... is anyone with you ... what are you feeling ... what do you say or do, by words ... tone of voice ... actions ... what do you need ... does anyone support you ... did you ask for support ... is communication important ... what is missing for you ... what would you like to learn ... come back to the present ... you are leaving this event in the past ... you cannot change it ... you can learn from it ... open your eyes."*

## Processing

In the large group or in groups of three have participants share these reflections (which should be posted on flip-chart paper)

- What did you assume?
- What was the escalating point? Possible de-escalating point?
- On reflection, how would you have acted differently?
- What Transforming Power guides could have been used?
- What did you learn?



# REVENGE A meditation

**Level** A, B

*"An eye for an eye makes the whole world blind"*

Mahatma Ghandi

*"The best revenge is not to be like your enemy"*

Marcus Aurelius

*"Weak people - Revenge  
Strong People - Forgive  
Intelligent people - Ignore"*

*"Forgive and Forget                      **NOT**    Revenge and Regret"*

Anonymous

## Procedure

The following can be read in the form of a meditation

1. Who is the object of my revenge? (Think of the people who are hardest to forgive)
2. Why?
3. What would you really like to do to them?
4. Will this make you feel better?
5. What will change?
6. What would you have to do to make it possible to forgive them?
7. If you did forgive them, how would you feel? How would they feel? What stops you?
8. Can you forgive yourself also?
9. Look at this diagram of AVP principles. Is there anything on it that may help you?



# ROLE PLAY VARIATION (1) BOXING RING

**Source** AVP Level One Manual created by LEAP, a London-based AVP type programme

**Purpose** To provide a structured and safe environment for experimenting with alternative ways of responding to potentially violent situations; to give other members of the group a chance to be involved as coaches and monitors rather than just spectators.

**Time** At least one hour.

**Materials** Gummed labels for the players in the role play.

## Procedure

The general procedure for choosing the scenario and setting up and running the role play is described in the volunteers' handbook. As the title suggests this variation of role play is based on conflict between two 'players' each of whom has one or more 'coaches'. The facilitation handbook has general advice on running role plays.

The Players: Ask for volunteers to take both roles.

The Coaches: Both role players will be assigned one or two coaches, who will give ideas and tips to the role players between rounds to resolve the problem. Each role player has time before the role play begins to prepare with their coach.

The Referee: This role will be played by a facilitator, who will set the scene, designate the coaching corners, explain the rules and ensure that they are honoured.

## Role Play Process

- The roleplay is run in a series of 'rounds'. In between the rounds the characters return to their corners where they consult with their coaches.
- It is suggested that the first round is used to build up the temperature of the conflict so that the issues become apparent. Care should be taken to stop the round before there is any danger of physical contact or if the conflict becomes too heated.
- At any point the facilitator may call 'freeze' and ask either character what they are feeling and perhaps what their needs are.
- There may be opportunities to try various options for resolving the conflict which could come from the other participants.

## Processing

- Begin the debriefing process by carefully removing players from their roles, taking off their name tags and restoring them to their real selves.
- Discuss the role play in the larger group. The discussion should centre on elements in the action that either escalated or de-escalated the conflict.
- What were the turning points?
- Did the characters share their feelings?
- Were tools such as I messages, assertiveness used?

## ROLE PLAY VARIATION (2) FISH BOWL

**Source** AVP Britain Level One Manual

**Purpose** To give participants in a two-party scenario a brief experience of seeing/feeling a situation from someone else's position.

**Note** *It is less daunting than a full role play as there is no 'audience' but the normal guidance on running role play still applies.*

### Procedure

1. Brief introduction to the principles of role play in AVP
2. Select a two-person confrontation which has meaning to most people present. (This can be done by drawing on an incident which has already been referred to in the workshop or by a short brainstorm.) (For further guidance see other role play techniques.)
3. Ask for two volunteers to start the process in the 'fish bowl'. Put them in two chairs in the centre of the room.
4. Divide the rest of the participants into pairs in an open circle (as large as possible). Ask each pair to choose who will be character 'A' and who 'B'.
5. Remind everyone of the scenario chosen and then get all those taking role 'A' into role by working with volunteer 'A' in the centre. While this process is going on each 'A' should be feeling him/her self into role. Then go through a similar process with the 'B's.
6. Ask the two volunteers to start the confrontation while the other pairs watch and listen. When the situation has developed sufficiently call 'Freeze'.
7. The two in the centre stop and all the other pairs take up the discussion where they left off. All the team should be involved in monitoring further progress. It may be necessary to freeze again if any couple is getting distressed; it may be appropriate to freeze and check around the circle how many arguments have escalated and how many cooled off. It may be helpful to remind people about the value of Transforming Power. It often works well to have two short bursts of action and then to invite 'A's to offer one word of advice to the 'A' in the centre and 'B's to speak to 'B'. The volunteers then have an opportunity (still in role) to resolve their suspended argument.
8. ALL participants now need to be helped out of role — not just the two in the centre. This will need the participation of all members of the team if it is to be done fairly quickly.
9. Get everyone back into one circle and process the experience.

# ROOTS OF ANGER

**Level** A, B

**Purpose** To gain insights on anger and its roots, in ourselves and in others.

**Time** 20 minutes

**Materials** Roots of Anger handout. Feelings Plates

## Procedure

1. The Feelings Plates should be spread around the floor in the centre. Ask the participants to find a partner and hand out the Roots of anger work sheet.
2. Ask the participants to share with their partner a situation that made them or is making them angry.
3. Then ask them try to find what lies beneath the anger. This will involve talking and not writing. It is a private exercise, but participants may wish to share some of their findings afterwards with the larger group, if they feel able to.

## Processing

- Was this helpful?
- Did you find other ways to look at your conflict?
- Did it help to look at the same questions from the point of view of the other person in the conflict?

*Follow this up with exercises on Feelings Statements 1, 2 and 3*

## ROOTS OF ANGER Handout



1. With your friend, think of a recent time when you were angry, or something that you are angry about now.
2. Look at the Feelings plates. Is there any of those that also describes the way you feel about this situation?
3. Why are you angry or hurt about this?
4. Is there an **unmet need** beneath the hurt?  
(e.g. "I needed to have my opinion respected.")
5. Is there a **hidden fear** as well as the need?
6. Now think about the other person in this conflict. Can you also answer questions 2 to 5 about him(or her)?
7. Can you think of something you might say to the other person that would help to ease the tension?

# SELF ESTEEM

**Level** B, C

**Purpose** To improve self-esteem and build community.

**Time** 15-20 minutes

**Materials** None.

**Note** *This exercise is best done when the group have come to know each other a bit.*

## Introduction

1. What do we mean by "Self-esteem"?
2. If someone "acknowledges" something you do, what does that mean?
3. Sometimes we do not get acknowledged for something we do that is important. And sometimes we get acknowledged for little things that are not so important. Think of something you do that is important to you, that you would like to be acknowledged for.

## Procedure

4. Ask the participants to find a partner to work with. They should talk to the partner about the thing that they would like to be acknowledged for. This person could either be themselves, or they could represent someone else, such as a father, or brother, or prison officer, or boss.
5. The partner should now feed back what the person has just said, so they can get it right. They might also like to add a bit more if they wish. You may like to record some of the responses on a flipchart
6. Starting with two of the facilitators, who will demonstrate what it might sound like, ask the people who are acknowledging, to speak to the group about the person they are partnered with.
7. Now (or later after a break) repeat the process, so that the acknowledgers can now talk to their partners about something they would like to be praised for. Then repeat no. 6.

## Processing

- Try to relate this to the TP guides "Respect for self" and "respect for others".
- What do you think this has got to do with resolving conflicts?
- How does it feel to hear yourself being praised in front of other people?

# SPEAKOUT

<b>Level</b>	B, C
<b>Purpose</b>	To help people who feel oppressed to speak out and receive the support of the group; to help participants feel empathy for members of oppressed groups.
<b>Time</b>	60 minutes.
<b>Materials</b>	Flip-chart paper with list of questions given in No. 4, below, to be posted in view of all participants. (It is not required that you post the questions, but it is important that the same questions be asked each time.)

See notes below.

## Procedure

1. Brainstorm a list of oppressed groups which are targets of stereotyping (e.g. people of colour, women, poor, working class, homosexuals, alcoholics, ex-mental patients, AIDS patients).
2. Set up a chair in front of the group, and explain that participants may volunteer to represent the oppressed group of which s/he is a member, or speak out on behalf of a member of a group s/he feels empathy for.
3. If people seem hesitant to be the first, a facilitator should be VERY prepared to do so (this means having gone deep into his/her heart and honestly "feel with" the member of the group chosen).
4. The facilitator leading the exercise should stand close to the person in the chair, perhaps with his hand on his/her shoulder, and ask the following questions:
  - Which oppressed group are you a member of?
  - What do you like about being...?
  - What is hard about being...?
  - What do you like about others who are...?
  - What do you dislike about others who are...?
  - What do you never want to hear said about or have done to a member of your group again?
  - How can people who are not ... be your friends or allies?

## Processing

Ask people to comment only on their own thoughts and feelings during the Speakout, and NOT comment on what anyone said.

## Notes

1. *Some facilitators may feel they do not wish to venture into the field of oppression and discrimination without appropriate training. The team should bear this in mind when choosing whether to do this exercise.*
2. *If the facilitators demonstrate an atmosphere of seriousness and concentration from the beginning of this exercise, it will be contagious. It is important to be in control, and if someone laughs, to gently remind the person that we are here to learn and to understand. Some individuals may be taking a great risk in speaking out and it is important for the facilitators to thank the group for their honesty and after the exercise is over, to seek out individuals who may need affirmation.*
3. *This exercise should not be done as the last exercise before people are to leave at the end of the day. It would be helpful to have the "Empathy Rap" before doing this exercise so that people who wish to speak on behalf of an oppressed group understand what is required of them.*

# STEPPING STONES

<b>Level</b>	A, B, C
<b>Purpose</b>	To explore and share what personal measures participants can take in order for them to move (or continue moving) in their own lives from 'The Tree of Violence' towards the Tree of Non-Violence (whatever titles participants give them)
<b>Timing</b>	Approx. 30/40 minutes
<b>Materials</b>	The previously created flipcharts of the two Trees, paper cut in 4 or 5 pieces.
<b>Note</b>	<i>This exercise is a normally carried out towards the end of the workshop once participants have experienced several AVP other activities, particularly Transforming Power. It could be expanded and used as an opportunity for people to tell their stories about something related to a 'stepping stone' they are placing on the floor.</i>

## Procedure

1. Place the Trees on the floor or a suitable wall. Suggest that participants might now have gained a few insights into what they personally could do or attempt to do in order to move from the tree of violence to the tree of nonviolence. Remind them of the exercises that have been done, including TP.
2. Give participants five minutes to write down on separate pieces of paper one or more things that they feel able to commit to — one thing per piece of paper. The kind of things that might be written could include: Think before I speak; be willing to change the way I deal with conflict; to stop making assumptions about other people; to learn to understand myself better; to stop believing the worst of other people; etc.
3. Ask participants to now place their 'stepping stones' on the floor between the two Trees, one at a time and walk over them, and as they do so to imagine what taking that step will mean for them in their daily life.
4. They may share what is on the paper or keep it private.



# TERRITORY

**Source** AVP Youth Manual

**Level** A, B

**Purpose** To provide an opportunity to experience various outcomes of conflict, namely, Lose/Lose; Win/Win; Win/Lose; Win/No-Lose; and Compromise

**Time** About 15 minutes

**Materials** None

## Procedure

1. Ask the participants to form pairs and stand with their partner, not too close to any other pair.
2. Ask them to call themselves A and B.
3. Ask each pair to visualize an imaginary line separating them.
4. Explain that the task for all the A's is to have their B come over to the A's side of the line. The task for all the B's is to have their A come over to the B's side of the line. The A's and the B's will be working on their tasks at the same time.
5. After two minutes or so, ask them to return to the circle and sit next to their partner.
6. When they're back in the circle ask for a pair to show what they did. Ask if others did something similar.

## Processing

- Did any of the demos show a Win/Win? (that is, both A and B completed the task - both went on one side and then the other or just exchanged sides)
- Did any show a Lose/Lose?; a Win/Lose; a Win/No-Lose (one person didn't care about the task); a Compromise (they straddled the line in some way)
- Might another name for a compromise be a Fair/Fair, if both A and B feel good about the outcome?
- In real life is it wise to continually adopt a No-Lose attitude (i.e. to give in to another all the time)?
- If the directions had been, "Get your opponent to your side of the line" or "Bring your partner over to your side of the line" might the results have been different?
- Can the use of one word or another affect how we behave in real life? Might that give others control over our actions?

**Note:** *It is also possible to have the pairs form a long line. In many rooms this places the pairs quite close to each other and one pair may influence another.*

# THREE QUESTION INTERVIEW

**Level** A, B

**Purpose** To develop community.

**Time** 30 minutes, depending on group size.

**Materials** Paper and pencils.

## Procedure

1. Ask the participants to write down three questions they would ask in order to learn as much as you could about another participant? Avoid questions that can be answered with one or two words such as "Where are you from?" or "How long have you been here?" Ask questions that gets them talking about what's important in their lives.
2. Ask them to choose as a partner; someone in the group they don't know well and decide who will go first. One person asks their partner their three questions. Ask them to remember the answers to the questions if possible, but don't write them down. Then they change roles and the other person asks their three questions.
3. At a signal, participants should change partners and exchange questions and answers with a new person. This can continue as time permits, allowing many more people to have a one-to-one discussion.
4. If there is time you may ask a pair introduce each other to the whole group, using adjective names with the information learned during the exercise.

## Processing

- How did you feel about this exercise?
- Did you learn anything new?
- Would you ask different questions if you were to do it again?
- Is this something that might be useful when not in a workshop?
- What might this have to do with resolving conflicts?

# THREE TO ONE

**Source** Playing With Fire

**Level** A, B, C

**Purposes** To explore different responses to difficult situations; to recognise our current tactics and skills in handling such situations and to learn from the skills and tactics of others; to develop skills in clear thinking, creative ideas, improvisation and finding strong points in ourselves and others.

**Time** About 45mins

## Procedure

- 1 Ask participants to think of or write down an incident or situation they recently faced at work, at home or socially, which they feel they didn't deal with effectively.
- 2 Participants are divided into small groups and each group agrees on one person's situation to work on. They explore what the following could be in relation to the situation:
  - a) The most likely response
  - b) The most provocative response (which may be the same as a))
  - c) The most 'successful' response (that is the response which works for that person at that time – not necessarily a universally successful approach)
- 3 The groups role-play the three options. If the most likely response corresponds with the most provocative response, there will be only two options to enact. Either join up as a whole group and see some of the options role-played, or join groups together in twos to show their options to each other.

## Processing

- What differences were made by the different approaches?
- What worked and why?
- In what ways was it familiar or unfamiliar?
- How often is the likely response the provocative one or the successful one?
- What skills or tactics are we already using to avoid the provocative response?

## Notes

*The most likely response will often be a response which does not work. If the group feel, in their example, that the most likely response is the successful response, the facilitator could explore the factors which contribute to making the most likely response successful.*

*This exercise can be used as an alternative to a full role play as it is more informal and does not normally require getting the characters into and out of role.*

# TOOL BOX

**Level** A, B

**Purpose** To encourage every participant to contribute towards a visual representation of what they are taking away from the workshop.

**Time** Ten minutes approximately.

**Materials** Flip chart and marker(s) — ideally a variety of markers.

**Procedure**

- 1 On the flip chart, draw (the approximation of) an empty tool box with an open lid — as large as possible.
- 2 Invite everybody to add at least one 'tool' that they will be taking away with them to use in real life (or scribe suggestions).

*[Interestingly, it is normally unnecessary to explain further or prompt a start].*

# INTRODUCING TRANSFORMING POWER

**Level** A, B

**Purpose** To introduce the idea of Transforming Power.

**Time** 15-20 minutes.

**Materials** Mandala

## Procedure

Often this exercise follows the *Turning Points* identified in the stories shared of *Resolving a Conflict Non-violently*. Conveniently, the initials of the words 'Turning Points' coincide with those of Transforming Power, so form a simple link with the introduction of the **mandala**. There are various ways of doing this.

- i. A large round mandala, split into section may be assembled by the team as each contributes their individual understandings and stories. If this is done, it is important to give time for the group to pick up the sections, relating them to stories already heard or to one that occurs to them at the time.
- ii. Alternatively, participants may work in groups on a section of the mandala they have chosen. They then reassemble the mandala in the large group, whilst telling their stories and making connections with the mandala's various sections. One can also brainstorm the words 'transforming' and 'power' then lead the group into a consideration of the mandala.

In whatever way the team decides to introduce TP, try to cover the following points:

1. There is a power that can transform/change violent and destructive situations and behaviour into liberating and constructive experiences and co-operative behaviour.
2. This power is always present – in us, and in our adversary; it surrounds us both. It can work through those who are open to it.
3. We cannot manipulate this power; we can only try to remain open to it so that it can work through us.
4. Some of the things involved in being open to TP are:
  - a. We must first be willing to lay aside habitual assumptions that violent or destructive solutions are the only ones possible, and be willing to try something different.
  - b. We must believe that a 'win/win' solution is possible, so that there is something in our adversary, however hidden it may be, that is willing to join us in seeking such a solution.
  - c. We must be willing to commit ourselves to a non-violent position and possibly to suffer, if necessary, in order to achieve it.
5. TP is about non-violence but there are some things that non-violence is NOT:
  - a. It is not passive. Because it involves respect for the worth of every person it must actively seek justice for all as a condition of a non-violent life.
  - b. It is not submissiveness. It is not letting someone take advantage of you. Your rights are worthy of respect, and you are entitled to assert them.
  - c. It is not martyrdom. It does not seek suffering. Risk and suffering are inherent in both violence and non-violence. In reality, the choice is not

between suffering and security, but between destructive and life affirming actions and responses.

6. Since we seem to see violence often working for those who use it, we might think non-violence is pointless. But does violence ever really work? Does it resolve conflicts in the long run? Or does responding violently to violence create more problems, which makes the world less safe for everyone?
7. Those who practise violence pay a high cost both in money and in psychological trauma, since they are in fear of retaliation and must protect themselves against it.

It is often best not to make the first session on Transforming Power too heavy or too long and to reinforce it later by using the T.P. queries as a gathering, as well as in Hassle Lines and other exercises.

# TRANSFORMING POWER QUARTETS

**Level** B, C

**Purpose** To look at applying Transforming Power to real situations; to provide more one-on-one contact between participants and build trust and the feeling of a community.

**Time** 30-45 minutes.

**Materials** Transforming Power cards or sheets for each person.

## Procedure

- 1 Divide participants into groups of four, with a facilitator in each group if possible. If not, you might wish to write the four topics on four different slips of paper so that the groups can work on their own.
- 2 Pass out Transforming Power sheets or cards and suggest that these can be helpful in choosing some alternatives to violence. Ask the participants to read them over and see if they can be applied to the situations they are about to discuss.
- 3 Read the first of the topics from the list below. Ask if anyone in the group is willing to speak from their experience about this topic. The rest of the group should listen and then look on the Transforming Power sheets to see if anything there can be useful in the situation being described. You can also give the speaker your own advice and suggestions about this situation. After you have finished discussing the first person's experience, another member of your group is welcome to share their experience and have the group respond.
- 4 After all have had an opportunity to speak go on to the next topic.

## Discussion Topics:

1. A situation in my own life which led to violence.
2. What triggers a violent reaction in me personally?
3. What if someone is coming at me with violence?
4. In the long run, is violence ever a good response?

## Processing

- Can someone from each group tell us a story on any of the topics, and the Transforming Power alternatives they found?
- What other advice did you give in this situation?
- Anyone want to comment on this advice?
- What other topics would be good for this exercise?

**Note:** *Don't rush the discussion. Facilitators can add their own Transforming Power suggestions on each subject for a few minutes in each case, if appropriate.*

# TRANSFORMING POWER: REVERSE MANDALA

**Purpose** To reintroduce the concept of Transforming Power.

**Time** 30 minutes.

**Materials** Posted mandala, flip-chart paper.

## **Procedure**

- 1 Post the mandala in a prominent place before the workshop starts (along with the other posters of the AVP Philosophy, AVP Building Blocks, Guides to Transforming Power, etc.).
- 2 On a flip-chart sheet, draw the outline of the mandala and ask the group to agree on the words which are the opposite of each section, e.g. "Caring for Others" becoming "Not Caring for Others." It has the same effect as comparing/contrasting violence and nonviolence, and leads to a larger discussion of Transforming Power



# TREE OF VIOLENCE AND NONVIOLENCE

## (or Tree of Destruction and Tree Of Wellbeing)

<b>Level</b>	A, B
<b>Purpose</b>	To help people to understand the fruits of hurtful and destructive behaviour; to help people to understand and where the behaviour comes from (the roots); to consider what it is that keeps this behaviour going (the trunk) and what would have to change in order for the one to become the other; to consider the fruits, roots and trunk in respect of nonviolent behaviour in a similar way.
<b>Materials</b>	Masking tape, flipcharts.
<b>Time</b>	About 30-45 minutes.
<b>Note</b>	<i>This exercise may be preceded by the Violence handout and/or What is Violence (P 139), and followed by the Tree Trunk handout. The tree trunks can be treated as a separate exercise, especially for less able groups</i>

### Procedure

- 1 Draw a tree on the flip chart. It may also help to trace out the rough shapes of two trees on the floor with masking tape. Remind them of the Violence handout. Ask them to call out examples of destructive behaviour and record them on the flip chart. If there is a tree on the floor ask them to stand at the top of the Tree of Violence as they call out. They can call out as many examples as they can think of.
- 2 Next ask them to think of what might be at the roots of this tree (i.e. where this behaviour comes from) and call out these words and move to the base of the tree until everyone is standing at the base.
- 3 Discuss what they think prevents the behaviours from changing e.g. government policies, religious or local culture, family expectations, peer pressure, etc. (see tree trunk handout). The group may also consider what fuels the behaviour e.g. drugs, alcohol, media etc. The scribe should continue writing on the flipchart trunk.

You may wish to sit down at this point, or take a break

- 4 Now ask them to imagine the opposite of the tree, the Tree of Nonviolence (or Wellbeing). Call out words describing the fruits (e.g. kindness, equality, love, etc.) and stand at the top of the other tree. Do the same for the roots and trunk. The results should be scribed on a separate flip chart. You may want to suggest that the tree of well-being may be summarised by the question 'How do you wish to be treated?'

### Processing

- What would have to happen for someone to move from the Tree of Violence to the Tree of Nonviolence?
- Can you make the change yourself or do you need help? What sort of help?

**Note** See also Changes 1,2,3, and refer to Transforming Power.

## ***Tree of violence – the trunk*** a,b



### **The purpose of the trunk**

1. To hold it together
2. To provide water to the branches
3. To keep the system alive, year after year.
4. To protect the tree from damage and change.

**The “trunk” in our lives, is what keeps things from changing. Is it -**

1. Family custom
2. Neighbourhood custom
3. Peer pressure
4. Religion
5. Not wanting to be different
6. Government policies
7. Poverty
8. Fear

What do YOU think?



# TRUST WALK

<b>Level</b>	B, C
<b>Source</b>	AVP Youth Manual
<b>Purpose</b>	To provide an opportunity to learn to trust and to be trustworthy.
<b>Time</b>	About 20 minutes
<b>Materials</b>	Blindfolds for half the number in the group (optional)
<b>Note</b>	<i>Explain that it is important to take this exercise seriously so no one is hurt. The facilitators should make sure that there are no hazards.</i>

## Procedure

### VARIATION A

- 1 This variation is done in pairs. First one member of the pair will be blindfolded or will be asked to close their eyes. That person's partner with their eyes open will guide them through an obstacle course, being very careful that the person who can't see does not get hurt.
- 2 With a teammate, model possible ways of guiding:
  - a) Stand beside the blindfolded person and gently hold the person's bent arm under the elbow and wrist.
  - b) When going through a very narrow space, step in front of the person, and have that person hold both of your forearms, as you walk backwards.
  - c) Verbal instructions.
- 3 After the pairs have finished, ask people to switch roles. The person who was blindfolded becomes the guide.

### VARIATION B

1. Ask the participants to line up one behind the other and then place their hands on the shoulders of the person in front.
2. Ask the participants to close their eyes, except the person in front, who then leads the 'crocodile' with at least two facilitators ensuring there are no hazards.

## Processing

- How did people feel being blindfolded?
- How did people feel being a guide?
- Does this relate to real life?

# VALUES CLARIFICATION

<b>Level</b>	A, B
<b>Purpose</b>	To help individuals examine what their values have been, what they are now and to consider how they would like to change them for the future.
<b>Time</b>	Approximately 60 minutes.
<b>Materials</b>	Values Clarification Grid Handout, pencils.
<b>Note</b>	<i>The format described here is for use in prisons but it could be easily altered for use by other groups by changing the designations of the before and after categories to "Previous to Now" and "In the Future."</i>

## Procedure

- 1 Pass out the form with the values areas designated or brainstorm the value areas the group wishes to have included. Some of the most frequently used categories have been: *Money, Family, Employment, Education, Women, Sex, Drugs & Alcohol, Other People's Rights.*  
  
(Often in a Second Level workshop this may not be necessary since the group has already indicated their areas of concern in setting the goals for the workshop.)
- 2 Explain that individuals working alone will write in the various boxes the values they have had, have now or want to have in regard to each value area listed. They will not have to share anything they have written down with others unless they choose to do so.
- 3 Demonstrate the exercise by going down the various areas and giving examples of values. (This is most effective if it is a shared task between inside and outside facilitators alternating sample responses.) For example, if the category were money, a sample response in the "Before Prison" box might be "Get as much money as I can any way I can." In the "Now" box it might be "Have enough money to start my own business and have a nice house and a new car." And in the "After Prison" box might be "Have enough money to support my family."
- 4 It is usually helpful to do this with each of the categories as a warm up. Then allow 20 to 30 minutes for the individuals to fill in their boxes.
- 5 Break into small groups. Four is a good size and five is maximum. Have a facilitator in each group to help keep the discussion going. Try to talk about each of the categories but let the group select where to start. Don't ask individuals directly what they put down on their chart but rather ask, "What does anyone want to say about (name the category)?"

## Processing

After about 30 minutes bring the groups back to the large circle and debrief.

## VALUES CLARIFICATION Handout

Categories	Before Prison	Now	After Prison

# WHAT IS VIOLENCE? scenarios by Nicole Kollermann

**Level** B, C

**Purpose** To consider whether various non-physical actions are violent

**Time** 30 minutes

**Procedure** Divide the group into groups of 3 or 4. Explain that you will read a scenario and ask them to decide if there is violence and who is being violent. Give the groups a couple of minutes to discuss their response then ask each group in turn for their decision and reasons.

## Scenarios

1. Joanne is the carer of John, 93, who sits in a wheelchair. Joanne visits John three times a day. In Joanne's opinion, John is not an easy person. He is ungrateful and often calls Joanne names. Joanne has on occasion threatened to not give John any dinner if he continues calling her names. Last night, John was in a particularly bad mood and Joanne decided to make her threat come true: no dinner for John.
2. Marie is suspecting that her boyfriend is cheating on her. But she managed to find out his email password in a clever way a couple of weeks ago. Since then, she has been monitoring the situation, by reading all the messages her boyfriend has been sending and receiving.
3. George likes Cat a lot. He has told her so, but Cat replied that she was not interested. George persisted and sent her funny text messages for 5 weeks. Last week, however, Cat told George that she is definitely not interested and that she does not want to George to contact her any more. George has not sent a text message since. However, today is Cat's birthday and George has bought a beautiful card for her. He's sending it off, as a last attempt, hoping that she will change her mind.
4. Tom, 24, has problems with his family. At the moment, they are not communicating. The last couple of times they all tried to communicate, it ended in a big fight. He feels that they are not taking him seriously and trying to belittle him. Tom has had enough of this. He's now carrying a knife attached to a belt with him whenever he walks through the house. He does not intend to use it... but he feels it's good to carry it around with him "so that they all know where they stand".
5. Jane's little boy Peter is 2 ½. She is struggling. At the moment, she's battling with anger tantrums on a daily basis. Yesterday, her son's crying and shouting fit made her so angry that she gave him a little slap in his face. Nothing bad happened and it did quiet things down. Jane thinks: "I know, you are not supposed to hit your children, but I received a little slap here and there when I was little and it didn't harm me."
6. As part of work, Nick deals with angry people on a daily basis and is generally appreciated for having a thick skin. But yesterday was just too much. Nick's girlfriend told him that she might want to break up. Nick then

had to go to work right away. On the way to work, a man started shouting abuse to his face and Nick lost it and started hitting the guy. In Nick's opinion, the guy was a racist and just trying to bully Nick.

7. At times, Kerry feels very lonely and depressed. That's usually when she takes a knife and cuts herself.

### **Processing**

- Is it always easy to decide if an action is violent?
- Is it the "victim" who decides if the act is violent?
- Has your understanding of what is violence changed?

## **VIOLENCE (or hurtful behaviour) Handout**

Which of these do you think of as violence?

Shouting **Bullying**  
Stealing hitting Killing lying  
name calling kidnapping rape

**Self harm** frightening  
being locked up ignoring adultery  
**Deceiving** stabbing  
robbery Put downs slapping  
racism **alcoholism**  
Excessively high salaries excluding  
drug taking silent treatment blaming



# WHAT'S IN MY CIRCLE

<b>Level</b>	A, B
<b>Purpose</b>	To clarify and prioritize ones values; to help us recognize which are long-term values and which are short-term values that may change
<b>Time</b>	30 minutes.
<b>Materials</b>	Handout or letter-sized paper, envelopes, pencils, flip-chart paper posted with the questions in Nos 2, 3, 4, 5 below.

## Procedure

### Part I

- 1 Explain that in life we make choices, and those choices are based on our values.
2. Pass out the handout and pencils (or a piece of paper on which the participants draw a large circle). Then ask the participants to list in the circle answers to the question:  
*What are some of the things I care about?"*  
(give examples: family, being a good father to my son/daughter, my future freedom, having a safe space while in prison, money, religion)
- 3 After four or five minutes, ask them to study their lists and answer the following:  
*Which am I willing to sacrifice if I can't have both it and another value important to me?*  
Mark these with a symbol of your choice.
- 4 After people seem to have finished this, ask them to study their lists again and answer the following:  
*Which am I willing to stand up for?*  
Mark these with a symbol of your choice.
- 5 After people seem to have finished doing this, ask them to study their lists again and answer the following:  
*Which am I willing to die for?*  
(you may prefer to use "live" instead of "die")  
Mark these with a symbol of your choice.
- 6 After people seem to have finished doing this, ask them to study their lists again and answer the following:  
*Which am I willing to go to prison for, or have my sentence extended for?*  
Mark these with a symbol of your choice.

*Note: AFTER they have answered the questions, post the list of questions so that you can refer to them after the next part. Posting the questions before might mean that they spent too little time focusing on each one.*

## **Part II**

- 1 Ask the participants to fold up their papers and put them in their pockets to have available. Then, divide them into groups of three.
- 2 Ask them to take time to think of a conflict they experienced that ended in violence, or a conflict or situation they are in now that could end in violence. Give a few minutes for people to think, and then suggest they take turns sharing the conflict with the small group."

(Give 3 minutes per person, approximately.)

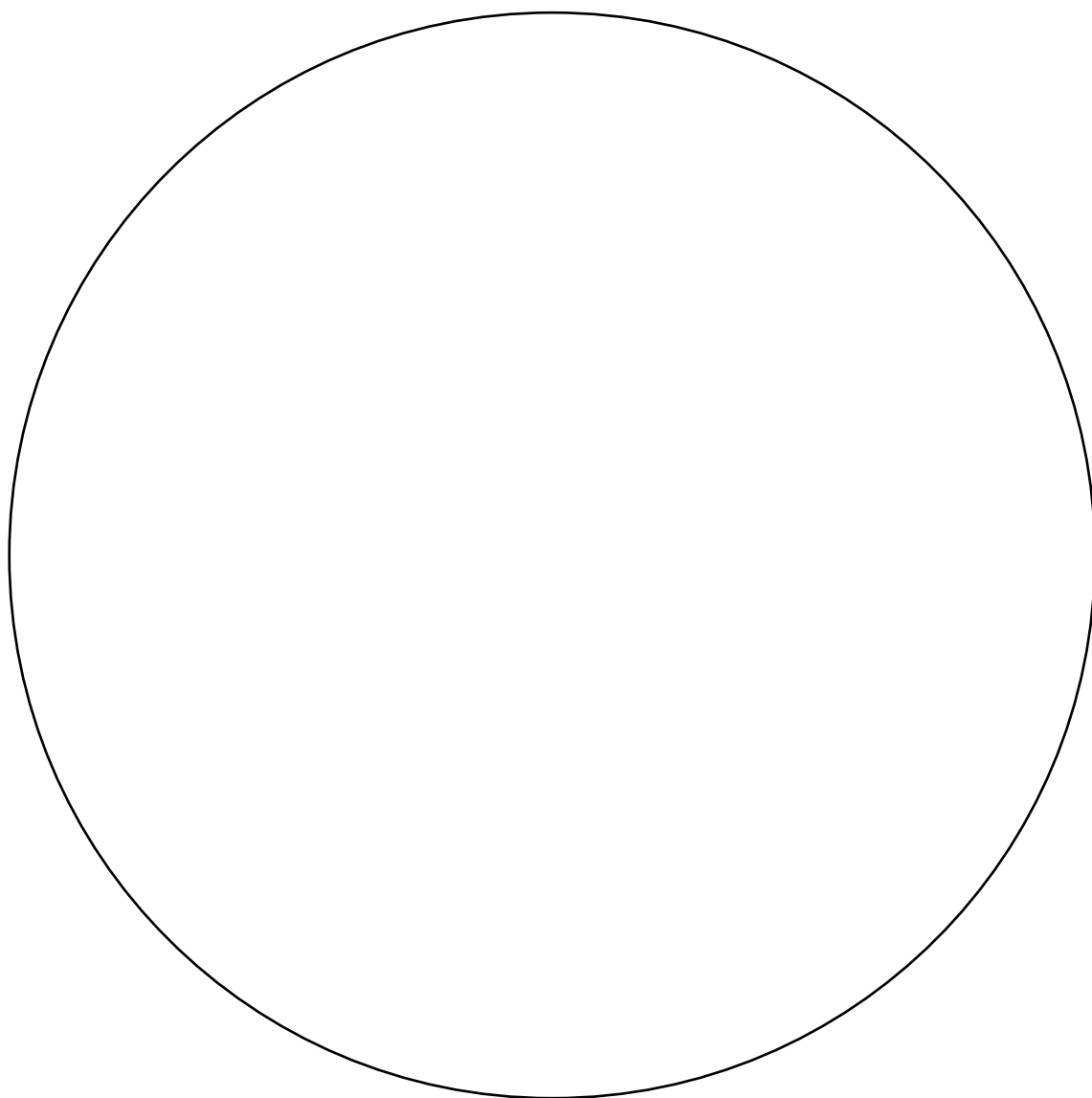
## **Part III**

1. Say: "Take out your circles and look at what you have written in them. Think about the conflict you just shared. Did it reflect the values that you have in your circle? During that experience, did you sacrifice a value that you didn't mark in your circle as being willing to sacrifice? During that experience were you — or are you — willing to die for something you did not mark in your circle? Did you stand up for a value you marked in your circle as something you would stand up for? Answer these questions in your own mind. You do not have to share them."
2. Bring people back to the large group. Process with the following questions:
  - Did anyone learn anything you would like to share?
  - If you could do the circle over, would you change some of the values in it? Add to them? Subtract from them?
  - Did you sacrifice one of your values during that experience, or will you have to in the experience you are anticipating? Is it the one you indicated in your circle that you were willing to sacrifice?
  - Will the values you now have in your circle help you to make choices in the future about what actions you take in potential conflict situations?
  - Does the idea of Transforming Power help in making choices about values?

**Note:** *You may want to ask participants to do Part I, and then ask them to fold up the papers and tape them shut, and then ask them to put their names on the outside (or, use envelopes). Later in the workshop, ask them to share in groups, experiences that ended violently, and then pass out their circles and continue with the exercise.*

## **WHAT'S IN MY CIRCLE Handout**

No one but you will read what you have written on this sheet. Try to be as thoughtful and honest as you can. You may wish to take this with you at the end of this workshop so that you can refer to it again to see if you want to change what you put in the circle.



# WHO AM I?

**Level** A, B, C

**Purpose.** To help participants reflect on the various roles they play in their lives and how important they are.

**Materials** About ten small pieces of paper for each participant, pens, a set of paper plates, or cards, on which you will have written a selection of "roles". (See below). Less articulate members sometimes find the concept of "role" hard to understand, so a visual reminder is helpful.

**Note** *This exercise is best at the end of a workshop when matters of relationships, power, language, and feelings have been covered. It is a powerful exercise to be done privately, and in silence. Be prepared for some emotional reactions. We know this is a very difficult exercise for many people. But it makes us think about what is really important to us, or to our life partners, children or friends. Reassure anyone who is upset. This may be the first time they have ever had to consider these things. Ask how it felt. Has it changed anything for anyone? Follow it up with something light and physical, and then a break for a drink!*

## Procedure

1. Spread the cards or plates around the floor. Give each member a set of ten pieces of paper and a pen. Explain this is a private exercise, to be done in silence. Remind participants that each of us plays many parts in our lives, (give a few examples *Mum, Dad, grand parent, partner, boyfriend, girlfriend, friend, drinking pal, my job, sports, special interests, carer, smoker, football fan*).
2. Ask them to take 7 of the pieces of paper and write one word or phrase on each piece of paper, which is one role that they play. Allow about 6 minutes for this.
3. Ask them to try to put them in order of importance. Most important on the top. Least important on the bottom."
4. Ask them to imagine that things are getting difficult, and they may have to reconsider how their life is going. They may have to give up some of the things they do. Ask them to choose the three least important things on their list that they could give up if you had to, and one by one fold them up and place them on the floor, considering the loss as they discard each one.
5. You may optionally ask them to take away the next 2 roles and discard them slowly considering the loss as they do so.
6. After a pause invite them to pick up any of the ones on the floor that they want to.
7. Ask them to spread the pieces out on your board and consider this person, this is a happier self.
8. Finally, you may ask them to pick up the three blank pieces and considering the next 5 to 10 years write the roles you would like to take up to become the person you truly want to be".

## Processing

- How was it to do that?
- Did anything surprise you?
- Were some roles negative?
- How easy was it to look to the future?

# WHO SAYS I AM?

<b>Level</b>	A, B
<b>Purpose</b>	To explore feelings about being labelled and how people deal with those feelings.
<b>Time</b>	About 20 minutes.
<b>Materials</b>	Flip chart paper and a marker; a printed poster with questions listed in 2 below.
<b>Note</b>	<i>Some facilitators may feel this exercise ventures too far into therapy</i>

## Procedure

1. In the large group, do a brainstorm for labels which participants have heard applied to people — as individuals or as groups — in the prison, in the community or world-wide. e.g. boss, worker, foreign, moslem, white, british
2. Split into groups of three or four to discuss the questions:
  - Have any of these labels been applied to you?
  - What were your feelings about this?
  - Did you think of doing something about it?
  - How did you handle it?

Choose one of these experiences to share in your group.

**Note:** *These questions should be posted on flip chart paper for all to see.*

3. Return to the circle in groups to share the experiences they've chosen.  
(You may wish to write down strategies people have found successful.)

## Processing

- What did you think of what you heard?
- Was it a surprise to find how many of us believe that we have been labelled?
- Why do people label other people? How does this affect us all?

# WIN WIN PROCESS Handout

**Source** AVP Youth Manual

**Purpose** To look at the process of achieving a win-win solution

**Note** *This handout could be used in conjunction with the non-blaming language exercise*

WIN WIN PROCESS	
COOL OFF	BREATHE DEEPLY
EACH TELL THE OTHER HOW HE/SHE SEES THE PROBLEM	POINT OF VIEW
EACH SAY HOW HE/SHE FEELS ABOUT IT	FEELINGS STATEMENTS
EACH SAY WHAT SHE/HE HEARD	REFLECTIVE LISTENING

## POSSIBLE INTRODUCTION TO THE WIN-WIN PROCESS (AFTER COOLING OFF)

- Look, we don't seem to be getting anywhere.
- Could we try something to see if we understand each other?
- Without name calling or blaming, one of us would say how s/he sees and feels about the situation. Then the other would say what they heard.
- Then we reverse the procedure.
- Do you think we could try this?
- If they agree, ask "Would you like to go first or second?"

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## Choices

John Ling 2013

I am who I am for many reasons.  
At times I have been a son/daughter  
brother/sister, father/mother (\* *choose appropriate words*)  
I did not choose to be a son or a brother.  
I did choose to be a husband/partner and a father/mother.  
I chose my friends, or maybe they chose me.

I have known what it is to love and to be loved.  
I have known what it is to be happy,  
and to be deeply unhappy,  
to be kind, to be selfish, and to be unloved.

(I have made some bad choices,  
and walked lonely roads.  
I have allowed others to make choices for me.  
I have sometimes lost control of my life.).....*optional*

I know there is always a choice to be made  
between one path and another.  
The easy choice often leads me in the wrong direction.  
The other choice is a hard path to take.  
In taking that path I will have to make some changes.

I know what choice I want to make,  
and what changes have to happen.  
It will be hard.  
But then I can respect myself again.  
And I can gain the respect of others.  
I know I have it in me.  
I am gonna try,  
because I know who I want to be.



## **I AM ME**

**Steve Angel**

I am me.

In all the world there is no one else like me.

I have this one life to live.

The way I live can make a difference:

To the people close to me,

To those I live with — play with — work with,

To the community I live in,

And to people I may never see.

I can use the love given to me to help others.

Sharing this love makes me happier and others happier.

When I am unkind to others in words or actions, I destroy something in myself.

Love brings people together and builds.

Let my life be built on love.

Let me find the good in myself and the good in others.

Let me be a part of making this world a better place.

Let me be the REAL ME.

I am me.

I am a valuable person.

There will never be another me.

## **'DEFUSE ME'** Thich Nhat Hanh

If I were a bomb ready to explode,  
if I have become dangerous to your life,  
then you must take care of me.  
You think you can get away from me, but how?  
I am here, right in your midst  
(you cannot remove me from your life)  
and I may explode  
at any time.

I need your care.  
I need your time.  
I need you to defuse me.  
You are responsible for me,  
because you have made a vow (and I heard it)  
to love and to care.

I know that to take care of me  
you need much patience,  
much coolness.  
I realise that in you  
there is also a bomb to be defused.  
So why don't we help each other?

I need you to listen to me.  
No one has listened to me.  
No one understands my suffering,  
including the ones who say that they love me.  
The pain inside me  
is suffocating me.  
It is the TNT  
that makes up the bomb.

There is no one else  
who will listen to me.  
That is what I need from you.

But you seem to be getting away from me.  
You want to run for your safety.  
The kind of safety  
that does not exist.

I have not created my own bomb.  
It is you.  
It is society.  
It is family.  
It is school.  
It is tradition.  
So please don't blame me for it.  
Come and help:  
if not, I will explode.  
This is not a threat.  
It is only a plea for help.  
I will also be of help to you.

## **I WONDER**

**Often attributed to Derek Tasker but not by him**

I wonder what would happen if  
I treated everyone like I was in love  
with them, whether I like them or not  
and whether they respond or not and no matter  
what they say or do to me and even if I see  
things in them which are ugly, twisted, petty,  
cruel, vain, deceitful, indifferent, just accept  
all that and turn my attention to some small,  
weak, tender hidden part and keep my eyes on  
that until it shines like a beam of light  
like a bonfire I can warm my hands by and trust  
it to burn away all the waste which is not,  
never was, my business to meddle with.

## **IF ONLY....**

**by a participant in HMP Parc**

If I only knew then what I know now  
If I only cared then or tried harder somehow  
So young and naive, thinking life's all about having fun  
I suppose that's around the time when the drama began  
Problems at home, spilling out at school  
Affected by emotions I didn't know how to handle  
Didn't want to learn and I didn't want to listen  
When my teachers were telling me I'll end up in prison  
And I heard that already from the mouth of my mother  
But all that went, - is in one ear and out the other.

If I only knew then what I know now  
I wouldn't have wasted all that time committing crime after crime  
Dehumanising, victimising, if I wanted it, it was mine  
That's how I used to think and that's what I used to say  
Drinking sometimes and smoking all day  
I could feel the anger trying but the devil won me over  
Exploiting my weakness, whispering over my shoulder

If I only felt then how I feel now  
I wouldn't have caused so much pain and created so much destruction  
Again and again even after incarceration  
It took a catastrophe which damaged my community  
Traumatised victims and devastated friends and family  
Wishing it was a dream, but clearly a nightmare reality  
So I tried to bus case by denying all responsibility  
But that didn't work and I guess it was for the best, because  
It forced me to look deep into my heart, not just at my chest  
Wow! What have I done? What a mess  
Would my victim ever forgive me?  
And if so, what about the rest?

If I only knew then what I know now.

# INSTRUCTIONS FOR LIFE

from THE DALA LAMA

1. Take into account that great love and great achievements involve great risk.
2. When you lose, don't lose the lesson.
3. Follow the three Rs:  
**R**espect for self, **R**espect for others and **R**esponsibility for all your actions.
4. Remember that not getting what you want is sometimes a wonderful stroke of luck.
5. Learn the rules so you know how to break them properly.
6. Don't let a little dispute injure a great friendship.
7. When you realise you've made a mistake, take immediate steps to correct it.
8. Spend some time alone every day.
9. Open your arms to change, but don't let go of your values.
10. Remember that silence is sometimes the best answer.
11. Live a good, honourable life. Then when you get older and think back, you'll be able to enjoy it a second time.
12. In disagreements with loved ones, deal only with the current situation. Don't bring up the past.
13. Share your knowledge. It's a way to achieve immortality.
14. Be gentle with the earth.
15. Once a year, go someplace you've never been before.
16. Remember that the best relationship is one in which your love for each other exceeds your need for each other.
17. Judge your success by what you had to give up in order to get it.
18. Approach love and cooking with reckless abandon.

## **LIGHT AND LIVELIES**

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## **A WHAT? (MODIFIED)**

**Materials**      Cut out "Happy Faces" and "Hearts" for everyone in the Group, or any two different objects, such as a pen and a shoe.

**Set Up:**

1. Have the group sit or stand in a circle with two facilitators opposite each other supplied with half of the "Happy Faces" and "Hearts."
2. Pass a "Happy Face" to the person on your right, saying, "This is a Happy Face" Ask that person to say back to you, "A what?" You reply, "A Happy Face: pass it on". Let them pass it on using the same dialogue. Let the group pass it to three or four people. After people have the idea, ask that the "Happy Face" be returned to you
3. Go to your left saying, "This is a Heart." Hopefully the person on your left will say "A what?" and you'll say, "A Heart; pass it on."
4. Explain that your co-facilitator will also be passing out "Happy Faces" and "Hearts". Each facilitator will pass out "Happy Faces" and "Hearts" alternately. The challenge is to see if we can keep things straight.
5. If there are no questions, begin. Let the passing continue until everyone is receiving both "Happy Faces" and "Hearts" at the same time.
6. Used as a closing for a Middle School Mini-Program, the following ending would be appropriate: My wish for you is that you'll all receive and give many "Happy Faces" throughout your life, so that your heart, and the hearts of the people you meet will not be broken like "Heartbroken Pat's (Chris')."

*Note: The facilitators should pass out the "Happy Faces" and "Hearts" at approximately the same rate. The rate should be fairly quick for the activity to be a challenge. Other "things" can be passed out in the same way. For example, a pen and a shoe, two different tinker toys or even, a Handshake and a High five, or a Handshake and a Hug (depending on the closeness of the group).*

## **BACK TO BACK (Modified)**

**Set Up:**

1. Explain that this is a changing partners game. Everyone will start with a partner except you. Partners will stand either Back to Back or Face to Face.
2. When you call out either Back to Back or Face to Face everyone has to change partners and arrange themselves according to what was called. Of course you will try to find a partner, so someone else will become the leader.
3. Ask everyone to find a partner. Have co-facilitators be prepared to "even things up."
4. If there are no questions, begin.

*Note: In an Advanced workshop, the caller can change the body parts, e.g., calling "hand to hand" , "hand to knee" , "elbow to ear." The exercise could be called "Body Parts."*



## BALLOON BOUNCE

**Materials.** Four balloons for each team of a particular colour: a large triangle indicated on the floor with masking tape.

**Set Up:**

1. Have each team arrange themselves at the corner of a triangle.
2. Explain that the teams will have to move their four balloons to the side of the triangle opposite them, keeping the balloons in the air at all times.
3. If there are no questions, give the teams their balloons and have them begin.

*Note: This L&L is fun for teams in a T4F.*

## BIG WIND

**Set Up:**

1. Remove your chair and stand in the middle of the circle.
2. When in the centre you'll say, "The big wind blows for everyone who...(and add your own description) e.g., likes to laugh." It can be anything as yourself.
3. Everyone who fits the description has to change seats. You will try to get a seat, and if you do, there will be a new leader in the centre.
4. The new leader will say, "The big wind blows everyone who... (and s/he will something new that's true of her/himself.)"
5. If there are no questions, begin.

*Note: This is an energizing activity in which we may learn a little bit more about some people in the group. In a Level 1 workshop participants often call out only physical descriptions. Facilitators can include more abstract they see fit. Or you may wish to save "deeper" descriptions for a second use or for use in a Level 2 workshop. One group suggested that two chairs be removed from the circle "leaders" call out something that is true of both of them. This adds an element of cooperation to the fun. Naturally, it would be possible to have one leader first and then, at a later point in the workshop, play this L&L again with two "leaders."*

## BONNIE

**(To the tune of "My Bonnie Lies Over the Ocean")**

**Set Up:**

1. Everyone is standing in a circle. Make sure there is elbow room between people\_ Arms are raised.
2. As the song is sung, the group changes position with every word that starts with a "B." Move from arms raised to touching toes. Stay in that position until the next word that starts with "B." Move up and down with the song and end with arms up.
3. Be sure to invite everyone to sing along. You might go through it slowly at first. and then repeat at a faster pace.

**Variation: Double Bonnie**

1. Position everyone in two concentric circles facing each other. This makes in "inner circle" and an "outer circle," with people paired off.
2. Partners should stand with enough room between them to reach their arms forward and not touch.

3. One circle starts with arms up, the other circle starts with arms touching toes. Participants change position with the words that start with "B." ending up in the position where they started.

## **BUMP TAG**

Set Up:

1. While still sitting, explain that in this game people will start out in pairs standing shoulder to shoulder, with their arms linked. Ask a pair of facilitators and a pair of volunteers to demonstrate this. ....
2. You will ask one of these pairs to break up to become the "runner" and the person who is "it." Point to the pair of facilitators to illustrate this.
3. To avoid being tagged, the "runner" can link arms with one person in another pair. When the "runner" links with one in a pair, the other person of that pair is -bumped" and becomes the "runner" who tries to escape "it."
4. Have the "runner" illustrate this with the pair of volunteers.
5. If the "runner" is tagged by "it." the "runner" becomes "it" and "it" becomes the -runner" (that is, they change roles).
6. If there are no questions, ask everyone to push back the chairs so no one runs into anything and to choose partners.
7. Ask for a pair of volunteers to be the "runner" and "it." Then begin.

*Note: This game can get quite physical. A good amount of space is needed so that no one gets hurt. You may wish to remind people before beginning that they can affirm others by taking care not to hurt them.*

*Instead of haling pairs, groups of four five or six can link arms. In this way everyone is involved. Sometimes with pairs, some people are left out of the action.*

*Sometimes it is hard for "it" to catch someone. You might allow "it" to call "help," if s/he wishes, and a volunteer could become "it."*

## **CROCODILE AND FROGS**

**Materials**      a noisemaker or shaker for the "crocodile" and sheets of newspaper for lily pads

Set Up:

1. Ask everyone to imagine that the floor in the middle of the circle is a pond full of lily pads. Place "lily pads" around as you say this or have teammates do it. A dozen or so sheets placed randomly about the floor will do.
2. Explain that you or another facilitator will be a crocodile, while everyone else will be frogs. As an alternative, have a participant be the crocodile.
3. The goal of the crocodile is to catch the frogs; the goal of the frogs is to escape being caught.
4. When the crocodile is sleeping and snoring, as indicated by the noisemaker, the frogs are safe. They will swim around the pond without stepping on the lily pads.
5. When the noise stops and the crocodile is awake, the frogs must jump on a lily pad to be safe. They may share a pad with other frogs and help and support each other, but they must be sure that no part of them is in the pond. It is all right to have one foot on a lily pad and the other in the air.
6. If some part of a frog is in the pond, the crocodile can "catch" him/her. That person is then out of the game. The crocodile or a teammate may also remove lily pads. If there are no questions, begin.

*Note: There's no need to "catch" people too quickly. Most people don't like to be eliminated, so picking up lily pads slowly at first seems wise. Also, ending while there are several frogs left would seem ecologically sound. Having teammates help with lily pad removal is very handy. Sometimes it's hard to have the noisemaker be noisy enough if you're picking up papers at the same time as trying to make noise.*

## **EARTHQUAKE**

Set Up:

1. Explain that this L&L involves "houses" and "tenants." A house is made with two people facing each other with arms held high and palms touching. Have two co-facilitators show this. A tenant is a person who goes into a house, which means, stands under the arch made by the two house-people. Ask a volunteer to do this.
2. Ask everyone to form trios as demonstrated. This exercise works with a group which numbers one more than a multiple of three, e.g.. 1 plus 18. Adjust numbers using team members.
3. If you call:
  - a. "tenant," all tenants must move.
  - b. "houses," all houses, staying together, must move over a new 7.11 tenants stay still. The leader can be considered a tenant.
  - c. "earthquake," all houses break up and everyone forms new trios. Roles will probably change.
4. Mention that you, of course, will be looking for a spot. If you find one the person without a spot will become the leader. If there are no questions begin.

## **ELEPHANT AND PALM TREES**

Set Up:

1. Ask everyone to stand in a circle.
2. Explain that, when you point to someone and say "elephant," the task of that person will be to put hands and arms together and point them at the floor to form the trunk of an elephant. Have your teammates illustrate or ask for volunteers.
3. The two people on either side will face the person forming the elephant's trunk and will each create an elephant ear with their arms in the shape of a C or a backwards C. (demonstrate with your arms.)
4. Point to someone else, say, "elephant," and have the three of them form the elephant's trunk and ears.
5. Ask for another volunteer. When you point and say, "palm tree," that person will raise both arms above her/his head to form the trunk of a tree. The two people on either side of this person will wave their arms away from the person like the branches of a palm tree. Then point to someone else, say, "palm tree" and see if that threesome can make a proper palm tree.
6. If someone mimes the wrong action, that person takes the leader's place in the centre and makes the next call. Answer any questions and begin.

*Note: Depending on time and the size of the group, you may wish to introduce "skunk." When you point to someone and say "skunk." that person turns to face outward and forms the tail of a skunk with both hands. The people on both sides turn away and hold their noses.  
When first introducing this game, you may wish to postpone adding "skunk" and wait for another time when an energizer seems appropriate. At that time, replay and add the "skunk"*

## **FIRE ON THE MOUNTAIN**

### **Set Up:**

1. As the group to stand in a circle. Count off by twos starting with yourself. This L&L requires an odd number of people. Ask one co-facilitator to sit out if necessary.
2. Ask the "2's" to take two steps forward, continuing to face inward, to form a smaller circle within the circle of "1's." This circle shouldn't be too tight.
3. Ask those in the inner circle to raise their arms above their heads to form a "mountain." Explain that those in the outer circle will walk around the "mountain" until you call, "Fire on the mountain."
4. Then, to find protection, those in the outer circle will step inside the inner circle and stand in front of someone. That person will give protection by putting her/his hands on the shoulders of the person in front of them. Step inside the circle yourself and ask the person you stand in front of to do this.
5. Since the outer circle has one more person than the inner circle, someone will not find protection. That person becomes the new leader.
6. Those that were the "mountain" will step back a little and become the outer circle along with the new leader. They will walk around the new "mountain" until the new leader calls, "Fire on the mountain." Continue playing in this manner.

*Note: After each call, the inner circle may have to enlarge a bit also to allow for people in the outer circle to come inside the inner circle. At first the inner circle may have to be reminded to raise arms.*

## **GRAB THE BOTTLE**

### **Set Up**

1. Check first that the group are comfortable with holding hands
2. Arrange the group on two rows of chairs facing each other and ask the group to sit on a chair and hold the hand of the person next to them.
3. Arrange one chair at the end facing the rows so that it can be reached by the two people on the ends of the row and place a plastic bottle or plastic cup on the chair.
4. At the opposite end of the rows the facilitator will toss a coin so that only the two people closest to him/her will know whether it is heads or tails.
5. If it is heads, the two people squeeze the hand of their partner, who in turn squeezes their partners hand until the squeeze reaches the two at the opposite end of the row who attempt to grab the bottle.
6. If it is tails, they do not squeeze, so a team cannot pre-empt a squeeze.
7. Repeat the toss as appropriate.

## **GRANDMA'S KEYS**

### **Set up**

1. Somebody (usually one of the team to start with) volunteers to be Grandma.
2. Grandma stands at one end of the room, facing the wall, with the keys between her feet.
3. The rest of the participants must go to the opposite end of the room, and when Grandma is ready, start moving as silently as possible towards Grandma.

The rules are:

- Keys must be passed from person to person
- No talking

- No running
  - No sliding of keys across the floor
  - No throwing of keys
4. Grandma can turn round as often as she likes. When she does so, everybody freezes. If Grandma sees anybody move, they must go to the end of the room and start again.
  5. Eventually somebody will be able to get hold of the keys. From then on, when Grandma turns round, she will try and work out where the keys are. If she can hear them but not see them, and if she thinks she knows who has them, she will name that person. If she is right, the keys are returned to her feet and the game starts again. If she is wrong, the game continues from where it left off.
  6. The game ends when the keys reach the opposite end of the room.
  7. If time, another Grandma takes the keys, otherwise:

## **HERE I SIT**

### **Set Up**

1. Arrange chairs in a circle with one extra empty chair.
2. Facilitators demonstrate the following procedure, explaining that three people will move around the circle in turn
3. The person sitting next to the empty chair moves into it saying "Here I sit". The next person in the circle moves into the newly vacated chair saying "in this space". The next person follows into the next vacated chair saying "with my friend and names someone from the other side of the circle. The person named has to move across into the empty chair.
4. This creates a new gap. Whichever of the two people on either side of this gap is first to see it moves in to occupy it and starts the process again: "Here I sit", "in this space", "with my friend...". Once the sequence is understood the game should be played quickly.

*\* Some people prefer to say "in the forest" (or wherever takes the introducer's fancy).*

## **HOT AND COLD (aka LISTEN TO THE UNIVERSE)**

### **Set Up:**

1. Explain that in this L&L a volunteer will leave the room for a minute while the group chooses a spot in the room for the volunteer to find. The volunteer will find the spot by listening to everyone slap their thighs.
2. If the volunteer is going near the spot or "getting hot," everyone will slap loudly. If the volunteer is far away from the spot or "cold," the slapping will be soft. If there are no questions, ask for a volunteer and have her/him step out of the room.
3. Ask someone to pick a spot and then have the volunteer come back into the room.
4. After the first volunteer finds the spot, ask for another volunteer to step outside the room. Continue... .

Note: This can be made more challenging by having the volunteer do something when they find the spot. For example, you might have the volunteer go to a table and pick up a book.

## **HOWDY, HOWDY (aka WHASS'UP WHASS'UP)**

### **Set Up:**

1. Have everyone stand in a fairly tight circle. Be sure there's enough room for people to walk around the outside of the circle.

2. Ask for a volunteer to walk around the circle. That person will tap 6rAW:int. the circle on the shoulder and continue walking in the same direction that brat started.
3. The person who was tapped starts walking in the opposite direction of the "tapper." When they meet, they shake hands and both say. -Whass'up? whass'up?"
4. Then, still walking, they both try to get back to the place of the person who had been tapped.
5. The person who gets back first rejoins the circle. The person who gets bar\_k second becomes the "tapper."
6. If there are no questions, ask for a volunteer to begin.

## **HULU HOOPS**

Materials      2 hula hoops

Set Up:

1. Ask everyone to form a circle and join hands. Havre - you in the circle.
2. For just a moment, break hands with the person On your right. Put a hula hoop over your arm and re-join hands. Have your teammate do the same with the person to her/his left.
3. Explain that the goal is to have the group cooperate to pass the hula hoops all the way around the circle, back to the person who started it without breaking hands.
4. You and your teammate start, each passing the hoop over your own bodies. Since your hoop is to the right and your teammate's is to the left this should cause them to go in opposite directions, creating a challenge when they arrive at the same person.

## **I LOVE YOU BABY, BUT I JUST CAN'T SMILE**

Set Up:

1. While the group is seated in a circle, a facilitator places a chair in the centre sits on it. The facilitator in the centre then "role plays" with another facilitator as follows: The person in the centre is looking sad. One by one, others, beginning with the second facilitator, try to make this person laugh. The centre person responds to each one, "I love you, baby, but I just can't smile."
2. If the person in the centre laughs, he or she is out of the centre and whoever caused the laughter is in the centre chair. Continue until all participants are laughing, or the energy winds down.

Alternative Inclusive Version

1. The person in the centre (standing) tries to make someone in the circle laugh. The response is still, "I love you baby, but I just can't smile." Move around the circle and focus on different people.
2. Whoever laughs joins the centre person and they both (or all) try to make someone else laugh. Game continues until everyone is inside the circle.

Caution: This may be uncomfortable for anyone who is really feeling low.

## **I'M GOING ON A PICNIC (aka Slow Boat to China)**

Set Up:

1. Group sits in a circle. First person says, "I am going on a picnic (or a slow boat to China) and I'm taking some...." (Say something that starts with the letter "A," for example, "ants").
2. Go around the circle. Next person says, "I'm going on a picnic and I am taking some ants and some (Says something that starts with the next letter of the alphabet, for example, bananas).
3. Continue around the circle; each person repeats what the person before said i adding something starting with the next letter of the alphabet. Some people may choose to take strange things on a picnic, like elephants!

## **JACK AND JILL (based on the nursery rhyme)**

### Set Up

1. Decide ahead of time on four hand motions, for example:
  - a. snap fingers of left hand
  - b. snap fingers of right hand
  - c. clap hands
  - d. slap thighs
2. Use the traditional nursery rhyme:  
 JACK AND JILL WENT UP A HILL  
 TO FETCH A PAIL, OF WATER  
 JACK FELL DOWN AND BROKE HIS CROWN  
 AND JILL CAME TUMBLING AFTER.
3. Start the rhyme and go around the circle, with each person just saying one word in turn. Try this a few times to get the flow of it.
4. Now the whole group does the motions while each person says his/her word: JACK (snap left fingers) AND (snap right fingers) JILL (clap hands) WENT (slap thighs) UP (snap left fingers) THE (snap right fingers) HILL (clap hands) TO (slap thighs), etc.
5. It is a more unifying experience if people are not excluded for making a mistake. Just start at the beginning and go around again. Or start with someone different or go in the opposite direction.

## **JAIL BREAK**

### Set Up:

1. Explain that this game is a bit like "Musical Chairs" in pairs.
2. Put your chair in the middle of the circle and ask for a volunteer to be your partner. Have that person place her/his chair beside yours.
3. Go to two people in the circle, say that they will be partners and ask them to place their chairs together, facing one way. Have the next two people place their chairs together, facing another way.
4. Continue around the circle, having pairs place their chairs randomly around the room, facing in a variety of directions. Try to leave at least three feet of space around any pair of chairs.
5. When everyone is arranged, ask pairs to link arms. Say that pairs must move with their arms linked and they must keep the same arms linked.
6. Give each pair a number which will be kept for the whole game, with you and your partner having the last number.
7. Explain that the chairs in the centre stand for jail. You and your partner want to get out of jail. You will call two or more numbers and the pairs with those numbers must find new seats. Or you might call, "Jailbreak," and everyone must find new seats. The pair that ends up in jail makes the next call.
8. Ask everyone to be careful so that no one gets hurt.

9. If there are no questions, discuss with your partner what to call and begin.

*Note: This will only work with chairs without arms. This L&L tends to generate a lot of energy. You may have to repeat the warning about being careful. You may wish to ask a co-facilitator to serve as a referee in cases where two pairs try to sit in the same chairs.*

## **JOHN BROWN'S BABY (aka John Brown's Body) to the tune of "Battle Hymn of the Republic"**

Set Up:

1. Everyone stands in a circle. The group sings the song through once with all the words and then five more times. With every repetition actions are substituted for words. In the first repetition substitute for baby; in the substitute for baby and cold, etc.  
JOHN BROWN'S BABY HAD A COLD UPON ITS CHEST (3X),  
AND THEY RUBBED IT WITH CAMPHORATED OIL.
2. For the word:                      substitute the action:  
    baby                                  arms cradled in front, move arms side  
    cold                                  make sneezing sound  
    chest                                hit chest with palm of hand  
    rubbed                              rub circles on chest  
    camphorated oil                hold nose
3. The last time the song is sung, it will go like this: (with the actions)

### **LINE-UP 1**

Set Up:

1. Explain that this L&L challenges everyone to cooperate in silence. They may however, use gestures.
2. The group's task is to arrange themselves in order, according to the month and day of their births.
3. If there are no questions, they may begin. If they ask, "Where is the beginning, of the line?" say that they'll have to figure that out in silence.
4. When movement ends, ask if they all feel comfortable with the arrangement. If not, they can continue. If they are comfortable, ask them to state the month and day of their births in order.

*Note: Sometimes one or two people may end up slightly "out of order". Affirm the group nonetheless. It's not an easy task in silence. Sometimes even when we speak, we don't fully understand what another is saying.*

### **LINE-UP 2**

1. Explain that this L&L challenges everyone to cooperate without talking. Humming is allowed because people will have their eyes closed.
2. Females may wish to keep one arm across their chests. :
3. Say that you and another facilitator or two (arrange this beforehand) will watch so that no one goes too far astray or walks into something.



4. Ask everyone to stand and push their chairs back so there's plenty of room.
5. Ask everyone to close their eyes so you can state the task. Then say, "Without talking and without peeking, arrange yourselves in order by height. Remember, you may hum."
6. When movement ends, ask if they all feel comfortable with the arrangement. If not, they can continue for a while. Finally, have them open their eyes and see how they've done.

*Note: As in Line Up 1, total success is definitely not critical. The trust shown in doing this exercise is the important thing. You may wish to congratulate them on this.*

## **MIME THE LIE (aka WHA'CHA'DOIN?)**

Set Up:

1. Explain that in this L & L people will first work in pairs as you and a teammate will model.
2. You start miming some action, e.g., combing your hair. Your teammate asks, "Wha'cha'doin?" You say some action other than "combing my hair." e.g. "Tying my shoes." Your teammate then mimes "tying shoes." You ask, "Wha'cha'doin?" Your teammate might reply, "skipping". You mime "skipping." etc.
1. Say that everyone will first practice in pairs and then action will be sent around the circle. If there are no questions, ask people to form partners and try it. You and some teammates may have to circulate and encourage people.

*Note: If time is short, you might simply model the process and just send action around the circle.*

This can be a good "waker upper." It might even be started as people are arriving and waiting for others to arrive. Once a few people learn the process they can show others.

## **MRS. MUMBLY**

Set Up:

1. Have the group sit in a circle.
2. Explain that you have been looking for Mrs. Mumbly but you just can't find her. Say that you are going to ask your neighbour (either to your left or right), "Have you seen Mrs. Mumbly?"
3. Your neighbour may reply one of two things, "What?" or "No, but I'll ask my neighbour." Then that person asks her/his neighbour, "Have you seen Mrs. Mumbly?" and action continues around the circle.
4. The catch is that people are not allowed to laugh or show their teeth while speaking.
5. If there are no questions, begin. Go all around the circle.

## **NAME THAT TUNE**

**(also can be used to break into groups)**

**Materials** Have folded slips of paper ready on which you have written names of very familiar songs such as *Old McDonald; Twinkle, Twinkle, Little Star; Row, Row, Row Your Boat.; Happy Birthday; London Bridge*. You will need one song for each group to be formed. There must be as many slips of paper for each song as the number of people you want in each group.

Set Up:

1. Put slips in a small container. Everyone draws a slip and reads without letting the others see. Without talking, have people stand and move around while humming their song until they find others with the same song. They will then remain standing together.

2. As the groups quiet down, ask each small group to hum its tune for everybody.

*Note: This is good for dividing into groups for Broken Squares. Be sure that songs are divided to match the count you want. Caution: Be sensitive in choosing which songs to use. Participants not raised in the United States where these songs are common, might not be familiar with some of the songs.*

## **NOAH'S ARK**

**Materials**      Slips of paper with names of different animals on them for half the group: a second set of slips with "mates" of the same animals for the other half of the group.

**Set Up:**

1. Ask the group to create room (push chairs back) or move to a larger space
2. Explain that we are in Noah's Ark, where all the animals dark and are trying to find their mates by voice alone.
3. Divide into two groups. Have the groups go to opposite each person a slip of paper with the name of an animal is represented in each group.
4. The task is for people to close their eyes and to mingle while mates with their animal sounds. Since eyes will be closed, it is important to be respectful. Females may wish to hold their hands up at chest level, palms facing out.
5. When mates find each other, they may open their eyes and stand silently together until all mates have found each other. If there are no questions begin.

*Note: It is helpful to have two or three facilitators act as protectors so par:: a\_z don't walk into something that may hurt them. You may wish to group that this precaution will be taken.*

*One variation is to have people pair off first. Each pair can choose its own animal.*

*The pairs then separate to opposite sides of the room and cc :re with step 4.*

*Another variation is to have silent animals with eyes opened. Pairs mime animals such as fly, giraffe, slug, amoeba, hippo, ape, rabbit, fish, hawk and dolphin.*

## **PATTERN BALL**

**Materials**      6 to 8 soft balls or small socks sewn in ball-like shapes.

**Set Up:**

1. Have the group stand in a circle. Say that we'll be gently tossing a ball around the circle to form a pattern. It is important to remember the person to whom you throw the ball, and the person from whom you receive the ball.
2. The first time the ball goes around, people will cross their arms over their chest to show that they have already received the ball.
3. If there are no questions, begin. You may have to remind people from time to time to cross their arms.
4. After the ball has come back to the beginning, send it through the same pattern one more time to be sure everyone has remembered the pattern. Then slowly add more balls (4 to 7 depending on the size of the group), all following the same pattern.
5. If the balls are falling all over the place, you may wish to call, "Freeze." Explain that it is a cooperative challenge to keep the balls in the air. Ask for suggestions that might help, e.g., before you toss a ball you might call out the person's name or adjective name to let him/her know it's coming.
6. After a while, call, "Freeze" and suggest reversing the pattern. That is, start passing the balls to the person who has been throwing the balls to you. Naturally, you'll start receiving balls from the person to whom you used to throw them. You might want to

work with just one ball at first. Then you can have all the balls reverse, starting from where they were when you called, "Freeze."

*Note: Other challenges:*

1. *Have some balls go forward while others go in reverse.*
2. *You might have darker ones go forward and lighter ones go in reverse. You might want to save this challenge for an Advanced workshop.*
3. *Time how long it takes for the ball to move through the pattern. Then ask for suggestions to decrease this time. This would be appropriate for an Advanced or a T4F.*
4. *Hold onto one ball of a different colour (e.g., red). When group is doing well, freeze and say red means reverse, Resume play, including red ball; the first three of four balls continue in the original pattern. Gradually reduce the number of balls in play until none are left.*

## **PRETZEL**

**Set Up:**

1. Ask the group members to stand and create or move to an open space.
2. Ask for two volunteers to leave the room until called back to perform a special task with this group. The task will be explained to them upon their return,
3. Ask the remaining group members to join hands in a circle with you. As facilitator, lead about 1/2 to 2/3 of the group under a pair of arms opposite you. Ask the group to continue forming a "pretzel" while holding hands and twisting themselves over, under and through each other.
4. Call in the two volunteers and describe their task, which is to untangle the "pretzel" without asking people to let go of each other's hands. The group cooperates with the volunteer's directions.
5. The task is complete when the group is untangled and again in a simple circle.

**Variation:** An even number of people in a circle each join right hand to right hand across the circle, thus forming a pretzel. Do not take hand of person next to you: do not take both hands of one person. The group then works together to untangle their pretzel into a simple circle. This tends to be easier in smaller groups (8-12).

*Note: Because of the physical closeness required of those forming the pretzel, facilitators should include this only after the group shows signs of interpersonal comfort and cooperation. Without choosing a group member, the facilitator should be aware of those members who have shown sensitivity to close touch in previous exercises when stating the need for volunteers. Awareness of individual physical limitations might affect whether this exercise is used.*

## **PRUEE**

**Set Up:**

1. Explain that in this exercise people will mill around with their eyes closed searching for "Pruee". You will pick Pruee from someone in the group after everyone has their eyes closed. After "Pruee" is picked, s/he may open her/his eyes but s/he may not say anything.
2. To find "Pruee," people will go around saying, "Pruee? Pruee?" If they run into someone else also saying "Pruee? Pruee?" that won't be "Pruee." because "Pruee" can't speak.

3. If people saying; "Pruee? Pruee?" run into someone who is silent, they have found "Pruee!" Then they will join "Pruee" by holding hands. They may then open their eyes and be silent.
4. Eventually everyone should end up in a long line of "Pruee attachments."
5. Suggest that people hold their hands up at chest level with palms facing out as they go about searching for "Pruee."
6. Say that facilitators will be watching everyone to be sure that no one's safety is endangered. (Plan this with teammates before starting.)

## **RED HANDED**

**Materials**      Two small bells that can be held in a tightly closed hand

**Set Up:**

1. Ask the group to stand in a circle. You and one person across the circle will each hold a bell concealed in one hand. Have everyone make fists in front of them, waist high.
2. Start passing one bell to your right or left without having anyone see the bell. Ask the other "bell person" to do the same as everyone else mimes passing bells. Practice for a minute.
3. Explain that in a minute you will go into the circle and close your eyes. The group will start passing or miming passing bells. When they tell you to open your eyes, they will continue passing or miming passing the bells. You will try to "catch someone red handed" with a bell.
4. If you catch someone "red handed," s/he will take your place and continue as in 3.

*Note: This is often more difficult than it appears. If someone in the centre becomes very frustrated, you might ask if s/he would like a friend to come into the centre and help. When they catch someone, that person can try it either alone or with a friend.*

*A variation, probably more challenging, is to have people pass the bells behind their backs.*

## **SIMON SAYS**

**Set Up:**

1. Ask the group to stand in a wide circle. A facilitator explains that the leader stands in the centre of the circle and gives commands, either "Do .." or "Simon says do..."
2. Everyone is to do only what "Simon. Says" Those who act on the leader's command ("Do this") are out and those who act on Simon's command continue actions in the circle.

**Variation:**      When someone is caught acting on the leader's ("Do this"), he or she could move to the centre and become leader rather than be cut out of the game.

*Note: The familiarity of the game might make it usable early in the workshop. It does, however, seem competitive, which may lead some participants to feel left out. As with any active game, be aware of members' physical limitations.*

## **SING FLING (aka SING & TOSS)**

**Materials** 1 or 2 soft balls or small socks sewn in ball-like shapes

Set Up:

1. Have the group stand in a circle. Say that everyone but a gently tossing a ball around the circle.
2. The "singer" will stand outside the circle with her/his back to the circle. S/he'll sing or hum a song. When the song stops the ball stops. The person holding the ball when the song stops becomes the new "singer". The previous singer joins the circle and the game continues.
3. If there are no questions ask for a volunteer to be the "singer" and begin.

*Note: A variation would be to use two balls and two "singers." This might make people feel safer when singing. The two would work cooperatively to choose a song and a signal for stopping.*

## **TOUCH BLUE**

Set Up:

1. Explain that this game involves touching a person on the shoulder who meets a particular description. For instance, if the leader calls. "Touch someone s wearing something blue," everyone would look for someone wearing something blue and touch that person on the shoulder.
2. If there are no questions, begin. You can play even though you't leading tbe exercise. Other calls might be: "Touch someone who's wearing a watch": "Touch someone who's taller than you"; "Touch someone who you think was born in the same season as you."
3. After about four fairly quick calls, invite others to call out.

## **TURNING THE SHEET**

Set Up:

1. Form groups or 4 or 5 participants.
2. Explain that each group should lay the sheet down and stand on it.
3. The object is to turn the sheet over without any member of the group stepping off the sheet. It has to be completed in silence

## **VEGETABLE CART (aka ETHNIC FOOD CART)**

Set Up:

1. Ask the group to name four vegetables.
2. Explain that each person will be given the name of one vegetable and they'll keep that name for the whole game. Go around the circle. giving a vegetable name to each person.
3. Remove your chair from the circle. When you call out one vegetable name, everybody who has that name will have to switch seats. If you call out two vegetables, everybody who has either of those names will have to switch seats. If you say, "'Vegetable Cart," everyone has to switch seats.
4. Of course, you'll be trying to get a seat. Since there is one less chair than there are people, a new person will become the leader. If there are no questions, begin.

*Note: You can play with four "Fruits," four "Ethnic Foods" or four "Sneakers," too. Instead of "giving" each person the name of one of the four vegetables or sneakers etc., you might ask people to choose in their own minds one of the four vegetables. Ask them*

*to keep their choice throughout the whole game. If people become overly enthusiastic about getting seats, you should suggest that everyone be careful so that no one is hurt, particularly if the chairs aren't too sturdy.*

## **WAKING UP IN THE JUNGLE**

### **Set-Up**

1. Have everyone stand in a circle. Ask that everyone pick an animal noise. They don't have to tell others what they chose.
2. Explain that in a minute everyone will crouch down and start making their animal noise very softly as if they were just waking up in the jungle,
3. Then gradually everyone will rise up and as they do the noise they're making will become louder and louder, as loud as they like.
4. If there are no questions, ask everyone to crouch down and begin.

*Note: This L&L is a good tension reliever, usually used in an Level 2 Workshop.*

## **WHO ARE YOUR NEIGHBOURS?**

### **Set Up:**

1. Remove your chair from the circle.
2. You will ask someone in the circle, "Who are your neighbours?"
3. That person has to give the adjective name of the two people beside her/him. If the person is not able to do this, you'll take that person's seat and s/he will be in the middle.
4. If the person does name the neighbours, you'll ask, "How are your neighbours?"
5. The response may be one of three things. If they say, "They're all right,- everyone will move one chair to the right. If they say, "They're all left," everyone moves one chair to the left. If they say, "They're all mixed up," everyone switches seats any way they wish.
6. You'll try to get a seat. If you succeed, whoever doesn't get a seat asks the questions. If you don't get a seat, you'll ask someone else the questions.
7. If there are no questions, begin.

*Note: This game is fun in an Advanced or a T4F, especially if at least some people know each other. It can help people learn each other's names and loosen up. This L&L might be co-facilitated.*

## **WHO'S THE LEADER?**

### **Set Up**

1. Explain that in a moment you'll ask for a volunteer to leave the room for a few moments.
2. When that volunteer leaves, you'll ask for a second volunteer to be the "leader." The leader will start doing some motion, e.g., tapping one hand on her/his thigh. Everyone will follow what the leader does. If the leader starts to rub her/his hands together, so will everyone else.
3. When the volunteer who has gone outside returns, s/he is to try to guess who the leader is.
4. If there are no questions, ask for a volunteer to be the "guesser" or "detective."
5. When the "guesser" leaves the room, ask for a volunteer to be the leader. Have the leader start some motion and invite the "guesser" to come in and start guessing.

6. When the "leader" is discovered, ask for two more volunteers and continue as above.

## **ZIP ZAP BOING**

Set Up:

1. Have the group stand in a fairly tight circle. Say that you'll be passing two words around the circle, "Zip" and "Zap." Each word has its own direction. 'Zip' goes to the right; 'Zap' goes to the left.
2. Have a co-facilitator placed about five people to your right. Say, "Let's try sending 'Zip' to the right" and do so. Prearrange that your co-facilitator will call out, "Boing," when the action reaches her or him. At this point explain that "Boing" can be used to reverse the action. Ask the person fourth from your right to start "Zap" to the left.
3. It may get boring if several people over-use "Boing" and keep someone trapped. You may add a rule that keeps things moving around the circle. For example, no one may say "Boing" more than once until action has gone all the way around the circle or no one may say "Boing" more than twice in the whole game.
4. An alternative to limiting "Boings" is to introduce a fourth word, "Perfluey" or "Double Boing." Whichever word you choose passes the action across the circle to someone you name. For instance, call "Merry Mark, Double Boing!" Merry Mark must start either "Zip" to his right or "Zap" to his left!

*Note: Having co-facilitators fairly equally spaced around the circle may help things move, particularly with the use of "Perfluey" or "Double Boing." A third facilitator might be the first to call out "Merry Mark, Double Boing."*

# GATHERINGS

## Whips

A whip is a positive, incomplete statement that is completed in turn by each person in a circle, after a minute of thought. It goes around quickly, with each person answering in a short phrase. Usually used as a coming together to get people paying attention to each other, and at the same time to induce positive thinking and imagining. The content of statements used can be varied to induce the kind of thinking or imagining needed by a particular group at a given moment, or to test the 'temperature' (especially of feelings) of the group. Some examples of statements frequently used are:

- My name is.... and I am here today because....
- Something I have left behind for this workshop
- One thing I hope to get from this workshop
- What my name means to me • Something I look for in a friend
- My definition of courage is....
- Something I could do to improve this place
- If I were an animal/ fruit/ landscape/ musical instrument I would be... because....
- My favourite smell/ music/ song/ film/ meal/ book
- Transforming Power queries: which one speaks to me
- Something I do when I'm feeling low
- Something I like to do on a sunny afternoon
- Something I like to do on a cold afternoon
- Something I feel I am bringing to the group today
- Something I do and something I feel when my mind goes blank
- If we were creating a peaceful community I would give...
- I have the most fun when....
- A person I really respect and why
- Something I do to pamper myself
- The part of the T.P. mandala which speaks to me is...
- If I had a million pounds and wasn't allowed to give it away, I would...

## Extended Whip

Sometimes the team may want to spend more time on the gathering, going round the circle using a topic that has importance to the purpose of the workshop. Usually the person leading the gathering speaks first; team member therefore models the amount of time that seems appropriate and the participants usually follow the example given. It is the responsibility of the team member to watch the time and make sure that everyone has the chance to speak and that there is enough time to complete the agenda. Possible topics for extended whips are:

- My experience violence when I was a child.



- Who am I and how did I get here?
- An experience where discrimination was an issue.

During the time when people are going around the circle, no one responds to what another person has said. The leader should be aware that people may feel a need to respond and should allow it to happen after the circle has completed speaking.

## A Moment of Silence

Used as a gathering, a moment of silence can teach some new uses of silence as a means of centring of communication. Seemingly, a moment of silence is a simple and unthreatening thing. But usually in society the cultural rewards of speech, noise and activity are considerable. On the other hand, we often use silence in destructive ways, as when it is used by a sulking person, or to impose it on a child as punishment. Therefore when silence is called for, for its own sake, as a source of healing or inspiration many people become very uncomfortable with it, not knowing what to expect but having had some unpleasant experiences with it in the past.

Sometimes a moment of silence seems appropriate as a gathering for a workshop, because a workshop is also a community, and one may operate by different rules from those of the community surrounding it (e.g. the prison or the wider community). So the silence could serve as a buffer, an opportunity to "switch gears-" from one reality to the other, and perhaps as a source of inspiration or healing. However, the following guidelines might help to alleviate the initial discomfort:

- A moment of silence should not be used as a gathering until the third or fourth session of a workshop, by which time the group will have enough sense of community to tolerate a shared silence without too much discomfort.
- Before it is used, it should be explained in some way so people will know what to expect and what is expected of them. Explain it as a "switching gears" time, as a time to get in touch with one's feelings, a "time out" from struggle; that it sometimes acts as a form of non-verbal, felt communication.
- Use whatever explanation seems natural to you, but do not preach about it; people should be invited to swim in it, not drown in it.
- Establish beforehand a signal by which the silence will be ended, so people will know. The obvious one is the Quaker custom of shaking hands, but the team might have other ideas. As ever — be creative!

## How am I feeling?

This is similar to the whips and extended whips. Everybody is given the page of cartoon characters demonstrating various feelings, and after a few moments, there is a normal go-round in which every-body says which character they identify with and why.

## Picture Sharing

**Materials** A collection of pictures; the larger, more colourful and variable in subject matter the better (most facilitators have their own collection in clear plastic slip covers). Quantity depends on the number of group members — too many may be confusing to a small group, but make sure there is enough for a good choice.

**Method:** All pictures are placed face up within the circle. Group members are invited to walk around, in silence, and select one they feel drawn to — but not to pick it up (In case somebody else chooses the same one). Then they sit down to indicate to the facilitator that the choice has been made. When everybody is seated, everybody in turn picks up the picture they have chosen and explain to the group why it has attracted them.

## Bumpety- Bump-Bump

One person in the centre of circle spins around, stops, Points to a person and says, "Left (or right) bumpety bump bump!" If the leader points to you, say the name of the person on your left (or right) before the centre person finishes "humpety-hump-bump". if you do not, you become the centre person.

## Name and Gesture

One person standing in a circle without thinking quickly makes a motion (stamping, raising arm, etc.) and says his/her name at the same time. The whole group then repeats the name and gesture twice. The next person then takes their turn. Continue until everyone in the circle has done this.

## Name Throw

Using a Frisbee, soft ball, or some other substitute, throw to person across the circle. Everyone says that person's name. Continue until many names have been learned.

**Variation:** Use a ball of yarn and hold the end. A web tying the group together gets formed.

## Name Meaning

This exercise is particularly useful if some of the group know each other but some are strangers, or if many in the group have already done the *Positive Name Exercise*. Each person in turn gives their name and what the name means, answering such questions as, "Where did my parents get it, do I like it, What does it mean to me?"

**One-Two-Three-Four-Name** (For use after the group are familiar with each others names)

Stand in a circle. The facilitator starts out as "It" and stands in the centre of the circle. She/he explains that they will turn and point at random to someone, count up to 10 very fast and say "name". The person they are pointing at must then immediately say the name of the person to his or her right. Whoever fails to give the name immediately becomes "It". Keep it up until all or most people have been pointed at.

## Positive Names

Say your first name and a positive word that describes yourself and begins with the same initial letter (or sound) as your name. Example: "Gorgeous George" Repeat the names of all those who went before you, then give your own. Continue around the circle until you get back to the first person, who then has to name the whole group.

*NB Often used during Session I as a means of getting to know everybody's name.*

# TRUST EXERCISES

Trust exercises help us to learn to trust and depend on our friends, and to be trustworthy ourselves. They should be led by people with previous experience. The team is responsible for safety precautions, and for judging whether a group has reached a level of trust in one another that makes these exercises emotionally safe for them. A group that is untrusting should not be asked to take part in these exercises. *If trust is broken at any time during whole group exercises ( e.g trust lift) the exercise must be stopped at once.*

## Trust Circle

Stand close together in a circle and ask for a volunteer to stand in the centre. The other participants stand in a circle, hold hands out in front of them while the one in the centre, eyes closed (or blindfold), leans back but is supported by several people and is gently pushed around the circle. Give several (or all) people a chance to try it. Ask each person their reaction. Variation: The volunteer in the centre walks about inside the circle and is kept within its boundaries by being gently pushed by those on the outside.

## Trust Lift

Ask for a volunteer to be lifted. It's a trip! Get teams of two people each to lift the volunteer's shoulders, hips, middle, and knees, one person for the feet, and one very steady person for the head. Make sure the volunteer's head is relaxed and secure. Give a signal and lift all at once, keeping the body very level. Stop at waist level and rock gently; go to shoulder height and rock, turn the volunteer around (the whole group walks half-circle) and lower very slowly. Ask how the lifted person felt.

*(The Trust Lift and Trust Circle are often combined.)*

## Trust Leap

Needs lots of people (12 or more) and plenty of space. Have 3 or 4 people sit on the floor side by side, hands raised in the air. Have 4 or more lines deep. A volunteer runs and leaps onto the help-up hands, which catch and pass the volunteer back. It is helpful to have two people at the back to help the leaper to his feet. Variation: Two lines of at least 3 people in each stand facing each other with hands outstretched until they touch. A volunteer leaps off a chair into their arms. They catch and sustain him. 'the volunteer then lies on the floor underneath the arms while another does the leap

## Blind Walk

Get into pairs. One is blindfolded. The other person gently guides blind partner around the room, trying to give the partner varied experiences (different textures, etc.), being very aware of what safety or other problems a blindfolded person would have. Reverse roles.

Variation: Instructions can be given for the pairs to 'visit' various textures eg something warm, something soft, something shiny, etc.

## Balance (Interdependence)

Two people take hands, facing each other, feet together, eye contact. Then both lean back, maintaining balance, supporting each other. Slowly, both lower their bodies to sit on the ground, then rise up together, slowly. This works with very disparate pairs (fat/thin, tall/short, etc.) It even works for heavy persons with back trouble and fear of falling. It is a real exercise in trust-we will not let each other fall. Talk about what meanings of trust and balance are suggested by this experience.

## **Photographer**

Similar to 'Blind Walk'. Get into pairs. One person is blindfolded. This person becomes the 'camera' and the other person is the 'photographer'. The photographer gently leads the camera to something (an object or view) which they then 'photograph' by tapping the camera on the shoulder whereupon the camera takes a 'snapshot' by opening and closing their eyes. Reverse roles when three (or another agreed number) snapshots have been taken.

# CLOSINGS

## Affirmation Shield

Hand out a large sheet of paper and a magic marker to each participant. Each one should draw on it the outline a shield, dividing it into three sections (draw a sample on flip chart paper). They are then to write in thy sections the answers to the following questions (or other questions the team deems best).

1. Three of my best qualities.
2. What I would like to have written on my tombstone.
3. The achievements or my life that arc most important to me.

Ask people make a "show and tell" presentation of these shields in large groups. If feasible, let them wear them taped to their backs, for a while.

## Affirmation Posters

Hand out to each participant a large sheet of paper and a felt tip pen. Have people tape the blank sheets to each other's backs with masking tape, so that everyone is wearing a poster. Explain that people are to mill around the room, and that they are to make Affirmation Posters of the flip chart paper on each other's backs, by writing anonymous, positive, affirmative statements about the wearer of the poster. The rules: (1) only positive comments are to be written; and (2) only true things are to be written. No one is to write anything that he or she feels is not true. Emphasise that this is not the time for criticism, however constructive, or for jokes. When people have all written on everyone's poster, call them together and have them remove and read their posters. Go around the room and ask each participant to share one comment from his/her poster that he or she especially appreciates. (People are often considerably moved by some of the comments written on their posters.) Let people take their posters with them and keep them, as a souvenir of the workshop and a record of what wonderful people they all are.

### Notes:

- *If it seems at all likely that, in spite of your instructions, the group will use putdowns on the posters, do not use this exercise. Instead, use Affirmation Pyramid or Shield.*
- *This exercise works best with colours on white or pale pastel coloured paper (white paper costs less, too!). Colours such as yellow do not show up on bright or dark colours.*

**Variation 1:** There may be disadvantages to writing on people's backs (tape that doesn't stick properly; somebody might feel uncomfortable, etc.) So another way is to get everybody to write their positive name at the top of their paper and leave it on one of the tables (or chairs) provided at the edge of the room — or their own chair. Everybody goes around writing on everybody else's sheet. Each participant then returns to their seat when they have finished.

**Variation 2:** A facilitator gathers the completed sheets and gives them out with certificates at the end of the workshop (" The certificate is from AVP and the poster is from the group")

## Affirmation Pyramid

Form group into a circle to build a pyramid, beginning with team member's outstretched hand. Each person placing a hand on top of the other hands must say something positive

about the group. (Some people may pass, and others may hesitate to participate in this, but good affirming feelings come about nevertheless.)

## **Appreciation Circle**

Everyone takes a turn in middle of the circle, whilst the rest of the group affirms them (max of 3 affirmations for each).

## **Gift Giving**

Go around the circle, each one saying in turn to neighbour, "I give you the gift of..." giving an imaginary present that seems appropriate to the person (we learn a lot about each other during these workshops). Let your imagination go; one person who has trouble with clutter was given a filing cabinet that filed things all by itself:

**Variation 1:** Put group in pairs. Ask each to tell partner one dream of something you would really like to do. Give them about 3 minutes each. Then get back into circle, and each one tells the whole group a gift to be given to the partner, probably inspired by the dream.

**Variation 2:** Instead of gift giving, use the sentence, "I recognise in you the gift of.."

## **Goodbye Circle**

Hold hands in circle, take step back, s-l-o-w-l-y let go. Turn round to face the outside world... Effective at or near the end of a close group.

## **Go-rounds:**

Something I have learned today

One thing I will take away with me from the workshop

One thing I have learned about myself today

Something I appreciate about this group — and so on — be creative!

## **Group Hug**

Effective at or near the end of a close group, and where time is short.

## **Silence**

A short silence, to be ended by a pre-agreed signal. [*see also A Moment of Silence' under Gatherings*]

## **Songs**

Songs are good closings. They may be inspirational, or funny. See relevant section for song sheets.

## **Strength Bombardment Closing Circle**

Form a circle. Team member explains that "we are going to bombard each other with strength. We will go around the circle, concentrating on each person in turn. To the person who is "it," people will speak at random, telling the person things they like, admire, and respect about that person. People are to say things that they really feel. We will allow a minute (or however long we can afford) for each person's strength bombardment." Then team member picks a person to start with and says something affirming to that person

*(This exercise tends to run overtime; it is important to enforce the time limit set per person.)*

## **Texas Hug** (good for a fast closing when pressed for time.)

Form a group in a circle standing close to each other. Team members give instructions. "The way we do it is to take one step back" (all take step back) "and two steps forward." This will squeeze the group and make them laugh.

**Variation:** The title of the exercise can be changed according to (the venue, the town or the organisation for which the workshop is being run. Encourage the group to be creative.

## **Thumbthing**

Everybody stands in a circle. One person begins, "Thumbthing I have enjoyed is..." at the same time: giving a 'thumbs up' gesture with the right hand. When they have finished speaking they turn their thumb to the left. The person on their right continues, and when they finish speaking they connect their thumb with the previous speaker's hand. Continue until everybody is linked. (Insert name of establishment here) Shake

Short silence followed by shaking hands in turn round the circle